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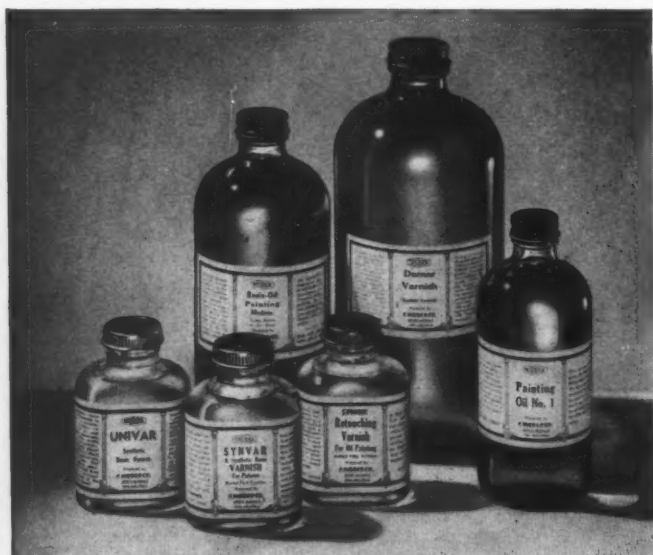
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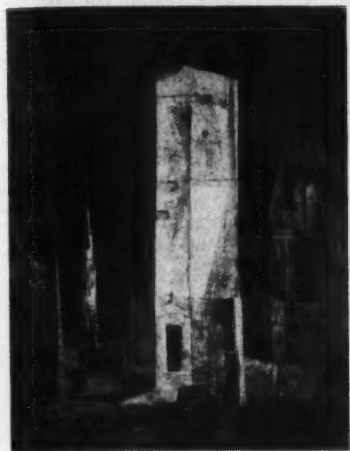
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Who's News

Investment banker **James P. Magill** has been elected to the board of directors of the Pennsylvania Academy of The Fine Arts. He is a partner of Eastman Dillon and Company.

Harry D. M. Grier, assistant director of the Minneapolis Institute of Arts, has resigned to become assistant director of the Frick Collection, New York.

Director **Frederick B. Robinson** of the Springfield, Mass., Museum has been presented with the "Harry Brown Memorial Citizen of the Year Award" by the Springfield Post of the American Jewish War Veterans, for his "outstanding public service" in Springfield.

The winner of a nation-wide competition for mural decoration of the Virginia State Library building at Richmond is **Julien Binford**.

Michael M. Engel, public relations director for M. Grumbacher, art publicist, and founder of Audubon Artists, Inc., has been appointed chancellor of Florida Southern College, Lakeland, Fla.

The Ganso Gallery announces the addition of **Edward Chavez** to its roster of regularly represented artists.

Lewis Mumford, critic and cultural historian, will give this year's series of Bampton Lectures free to the public at Columbia University. A series of six on successive Monday and Wednesday evenings will be devoted to "Art and Technics."

Estelle Mandel, for 16 years with the Associated American Artists Gallery, New York, has severed connections with that firm to establish her own agency for developing the use of fine arts in advertising, promotion and documentary projects, at her home 47 East 80th Street, New York.

Leaving for Europe for the summer, **Maud Bonade La Charme** has given up her cathedral-size New York studio and will close the Arcadia Art Gallery, New Hope, Pa. She would be glad to hear from anyone interested in operating the New Hope gallery.

Six Win \$1,000 Arts & Letters Grants

Six artists are included in the list of 15 painters, sculptors, writers and musicians just awarded \$1,000 grants by the National Institute of Arts and Letters. They are:

Saul Baizerman, Peppino Mangravite, Xavier Gonzalez, William Thon, Joseph Floch and Lu Duble.

St. Louis Clocked More Than Met

Record crowds were drawn to the St. Louis Art Museum's showing last month of the Vienna Art Treasures, to the extent that the museum decided to remain open evenings. In the first 43 days more than 218,334 saw the show as compared with 217,959 in 87 days at New York's Metropolitan Museum.

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Guggenheim Foundation Properties

'Museum in Query'

SERIOUS QUESTION as to the public interest served presently by the Solomon R. Guggenheim Foundation's Museum of Non-Objective Paintings was raised recently in The New York Times by associate art editor, Mrs. Aline B. Louchheim. She suggested that the foundation would perhaps better serve the public interest if, instead of continuing under its present policies and administration, it would place the real estate, collections, and monies under the jurisdiction of the Museum of Modern Art or the Whitney Museum (or jointly under both) which "have well trained staffs and serve well the interests of public artists and modern art."

The occasion was the announcement by realtors Webb & Knapp of their sale to the Foundation of a 13-story apartment building adjacent to the museum at 89th Street and Fifth Avenue, New York, which now gives the foundation the entire Fifth Avenue block front between 88th and 89th Streets. According to the Webb & Knapp announcement, the Foundation plans to erect on the integrated site a new museum building designed by Frank Lloyd Wright, which would be the first Wright structure in New York City.

The Solomon R. Guggenheim Foundation (not to be confused with the John Simon Guggenheim Memorial Foundation, which grants the annual fellowships), was left \$8 million in 1949 by the mining executive whose name it bears, with the suggestion that \$2 million be used to construct a new museum building.

In her Sunday Times article, titled "Museum in Query," Mrs. Louchheim stated that the real estate purchase is "a matter of public record." But less easy to investigate or understand is the Foundation's main activity—the Museum of Non-Objective Paintings. Quoting the generalized terms of the Foundation's New York State Charter, she asked:

"What has it done? It created the Museum of Non-Objective Art, now temporarily housed at 1071 Fifth Avenue. It acquired an extensive collection

of non-objective art. It has commissioned Frank Lloyd Wright to design a new museum. It has issued the most luxurious museum catalogues in America as well as innumerable color slides. It has originated exhibitions.

"However, such a bare statement of achievements means nothing without evaluation. The important issue is their significance and substance.

"In the exhibition field, retrospectives of Kandinsky and Moholy-Nagy were outstanding. Almost all other exhibitions (including the current one) have been dominated in a somewhat immodest fashion with paintings by the museum's own director, Baroness Hilla Rebay, and by those of her once close friend, Rudolf Bauer. . . ."

Artists' Reactions

"Over a period of years the museum has invited the antagonism of many of the ablest American artists whose work it has courted or displayed.

"Some were frightened that they would suffer by association with such mystic double-talk as is represented in the director's catalogue writings—for instance, 'To see such a picture often results in the elevating influence which this important art brings to humanity with the development of its intuitive capacity for personal leadership, and cosmic reaction,' or, 'Genius is a special gift of God—to the élite of a nation.'

"Some artists' works have been tampered with. One story, however, has an amusingly happy ending. Unknown and young, Fred Bacher was thrilled to have a canvas in a Non-Objective Museum show. But he was dismayed to discover at the opening that it had been partly repainted. He protested. When the painting was returned to him, the repainting had been clumsily removed and the picture was ruined. A lawyer's letter to the director, threatening suit, brought an unprotesting response in the form of a \$450 check!

"But the most pungent criticism is leveled at the doctrinaire attitude which is held by the director and consequently determines museum policy. She has an exclusive addiction to non-objective art which, in her own words, contains 'no intellectual subject or any similarity to any known object' (it is presumably naive to consider circles, squares and triangles as objects!) Each painting is pedantically screened. . . . Abstract paintings by such men as Miro, Hofmann and DeKooning are taboo."

Mrs. Louchheim pointed out that the Foundation owns splendid examples of what the museum calls "Paintings with an Object"—works by Chagall, Klee, etc.—which "though of far greater importance than most of those now on view are at present in storage."

The Times writer continued:

"For several years trustees have evaded answering direct questions. They are out-of-town or non-committal. Nothing in the charter, however, would prevent them from changing or enlarging the museum staff to include other qualified art historians and artists. The charter does not mention "non-objective art," so the museum's scope could be broadened. It might even be argued that by such moves the Foundation would come closer to fulfilling the educational and artistic purposes for which the charter was granted."

LETTERS TO EDITOR

More on Equity Beginnings in Chicago

SIR: Perhaps I can clear up the difference between Mr. Bulliet's and Mr. Walker's versions of the founding of the Chicago chapter of Artists Equity. Mr. Bulliet is correct and Mr. Walker mistaken in pointing to the connection between the late WPA and the Chicago chapter of Artists Equity.

Chicago had the Artists Union before the depression. When WPA opened in Chicago, Louis Weiner, president of the Artists Union, told me he had managed to get all his members on WPA. After WPA folded, the former members of the Artists Union established the Artists League of the Midwest. This in turn became the Chicago chapter of Artists Equity.

ELEANOR JEWETT, *Art Critic,*
Chicago Tribune.

On Subjectivity

SIR: In the April 15 review headed, "Beckmann, Observer" the question of subjectivity is so broadly used as to imply most any commodity of inferior quality standing on the shelf gathering dust. "Objectivity" is another word which confuses the inventory of verbal merchandise. Both terms are opposing elements used in art as a thermometer, measuring insanity or success.

It so happens that with the exception of the most pasturized "scientific" painting, all modern art is subjective, particularly expressionism, which is not a movement but an idiom, a natural phenomenon occurring from earliest times. It is the idiom of negation because its practice cannot be attributed to an intellectual or mental theory which paved the way to stimulating movements that finally lead to artistic celibacy such as cubism, impressionism and the like. If, as your reviewer says, Beckmann is a "critical observer" unlike Soutine, Nolde and Munch who worked from "within themselves" and painted less subjectively, then this is an estimate of a feeble emotional condition rather than a virtue.

Such evaluation of Art is moral because rejection of symbolism as "personal" hides the central issue effecting the extroverted spectator, who is generally offended by his own materialistic ego.

NAHUM TSCHACBASOV
New York.

Suggests an Index

SIR: I am a subscriber to your magazine and often refer to articles in back issues, if I can find them. Would it not be possible to publish an index, in agate, as an insert to appear every six months. It would be very helpful and worthwhile.

PAUL MELTZLER, *Art Editor,*
Cleveland Plain Dealer.

Ed.: The problem of maintaining an index is complex with a news magazine like THE ART DIGEST, but we will continue to study it. In the meantime, the contents of the DIGEST are continuously indexed in the monumental "Art Index," published by H. W. Wilson Company, N. Y., and available in every major public library.

Responsibility of the Reviewer

SIR: The responsibility of the reviewer is to interpret the artist's work to the reader. The needs of the artist can only be placed in relation to the needs of the reader. Neither can be ignored. The reader's need is to be enlightened or informed, and the artist's need is to be interpreted. The reviewer's area is limited to an interpretation of the artist's presentation of an experience of his inner mind.

The role of instructing an artist who may be lacking in art techniques, or who may need more experience in projecting

his idea, belongs to a teacher, or to the artist's own further exploring, rather than to the reviewer. . . .

The reviewer's position is in the nature of a social liaison between the reader and the artist. He is perfectly free to express his own sovereign self, and the sphere of his influence can not be limited. He separates the wheat from the chaff, according to the summation of his knowledge. If his knowledge is limited, his readers will take sides on that. If he is an avant garde thinker, he will have even more troubles to contend with from his readers, and possibly from the artists themselves. But on such a level, a free exchange of concepts is healthy and stimulating.

With regard to the question of whether the critic should stick to one style of art, as Appolinaire did, and become its exponent, that might lead to the counterthought of wondering if the sponsoring of one style was more of a defense mechanism, rather than a free analysis.

The question as to whether the critic should stick to pure literal description and simple facts can receive only one answer. Such a review would be too elementary and meaningless. Not to review or criticize at all, would show that the critic is not concerned with the basic creative and emotional imagery that fine art portends.

Even youngsters will refer to an interior as a housescape, or a homescape, and to landscapes as skyscapes. A reviewer who sets himself a discipline of honesty and concedes that freedom in itself is a useful need can best serve the functional needs of the reader, the artist, and himself.

PAULA ELIASOPH
New York, N. Y.

More on Art Writing

SIR: Chide you, I must, although from your editorial reply you seem to have that proverbial upper hand depressed against my artistic esophagus with the fingers blocking the trachea.

I refer this time to precisely the kind of art reporting which I find in the pages of the DIGEST reprehensible and indelible: Belle Krasne on Woelffer, DIGEST April 1.

Referring first, however, to your editorial, you stated: "... most of the news these days is being created by the extreme (!) abstractionists. . . ." Logically following through with this kind of reasoning, the DIGEST would review the work of the mentally demented, the phonies, fakers, students in art, necromancers, cultists and faddists ad infinitum—as long as they painted abstractly and as long as they made news. O.K., the DIGEST is not an uplift magazine with pre-cooked art formulae,

From a Scrapbook

"In the matter of pictures, for instance, I have found throughout life, from Rubens in [my] adolescence to Cézanne in recent years, that a revelation of the beauty of a painter's work which, on the surface, is alien or repulsive to one's sensibility, came only after years of contemplation, and then most often by a sudden revelation, in a flash, by a direct intuition of the beauty of some particular picture which henceforth became the clue to all the painter's work. It is a process comparable to that which in religion is termed 'conversion,' and indeed, of like nature."
—Havelock Ellis, in *The Dance of Life*.

are you telling us then, with an open and free mind, that because abstractionists are creating news, and because it is news, that this is important? Is news altogether DIGEST policy? You say no, you quote Andre Malraux "... ours is an interrogating culture. . . ."

Now, I refer to the Belle Krasne piece. Probing into our culture and discovering an exhibition by one of our contemporary artists, she writes "... his brush slashes across Masonite board intrepidly, leaving a lilted trail of T-shapes, L-shapes, C-shapes. . . ." and again "... dry brush and impasto passages, lumpy areas and applied shreds of newspaper add to the general excitement. . . ." This is art criticism, or art reporting? If so, who can understand it? Is it news? If so, what happened? Believe me, as an artist of 25 years, I am not being facetious!

Sister Kenny may be a genius and Kettering a dope, but you're talking about people who have been proven champions in their respective fields. What they have said or done, have been intelligibly, lucidly and comprehensibly published and discussed by responsible authorities—yes, if you please! by strongly divergent opinionated, opposite-viewmen in authority.

Art values these days are not illusive things, they have and always will be the same as they've been for five thousand years. Don't you agree that a little illusive art criticism has kept in lately? Best regards.

MANUEL TOLEGIAN
Sherman Oaks, Calif.

Hopes for an Open Forum

SIR: In answer to the letter of Miss Betty Chamberlain of the Museum of Modern Art, in your March 15 issue, we fail to find any real connection between the letter and the issues under discussion. For Miss Chamberlain to have mentioned the number of artist members of the Federation of Modern Painters & Sculptors represented in the Museum of Modern Art is gratifying but quite beside the point. The Cultural Committee of the Federation of Modern Painters & Sculptors, from the beginning, has tried to further the profession as a whole, rather than the individual artist.

We hope that at some future time the Museum of Modern Art, in an open forum, can be prevailed upon to discuss the issues which we raised.

GEORGE CONSTANT
RHYS CAPARN
LOUIS HARRIS

For the Executive Committee
Fed. of Modern Painters & Sculptors,
New York City.

Likes Our Coverage

SIR: I love THE ART DIGEST. It fills a need in the smaller centers by giving what's new in the larger places, and all of the art groups need this stimulus.

With the dishes piled high, and the beds unmade, I read it on its arrival from cover to cover (other art magazines can wait), so thank you for your splendid coverage.

MRS. LAURA EVANS REID
Supervisor, Vyreville Art School
Vyreville, Alberta.

Phantasmagoria of Insanity

SIR: I do not wish to renew my subscription to THE ART DIGEST. Nature is the bond which unites people—objective nature. Subjective states can never be of significance to other people. Modern art in its attempt to create a significant art through an interpretation of subjective states (largely pathological) is wasting its energies. THE ART DIGEST, in attempting to keep up with such phantasmagoria of insanity, is doing the art world a disservice.

B. W. WELLS
Raleigh, N. C.



RICO LEBRUN

A LeBrun Profile

WHEN the Pittsburgh Plate Glass Company about 1924 bought the patents and a factory in Naples making colored glass, and moved its key personnel to Springfield, Illinois, it unwittingly began the successful career in American art of Rico LeBrun.

LeBrun was a foreman in the factory. Although he knew no English he gladly accepted the guarantee of a year's work in America teaching glassmakers. He found the Americans so eager to learn the process in order to impress their Pittsburgh bosses that they accelerated

his learning the language. He now has only deep sympathy for Europeans who come here without a job or command of the English language—and have to get both the hard way.

Of French-Italian Descent

Born in Naples December 10, 1900, Federico (later shortened to Rico) was the son of a Neapolitan mother and a father of French descent who was in the silver business in Naples. Although destined for the banking business—"which would have been a disaster"—LeBrun found himself attending night drawing classes in Naples at every opportunity after completing courses in the technical school. Following service in World War I, he got his glass factory job and went nights to the Academy in Naples to sketch.

A native now of Los Angeles, and an infrequent visitor to New York, LeBrun's recent trip here to attend to details on his excellent ballet designs for Carmelita Maracci's "Circo de Espana" and his current one-man show provided THE ART DIGEST with opportunity to catch up on one of the most recent art success stories. We located him at the Algonquin and, in an hour's talk supplemented a few days later by another talk over coffee, we pieced together his story.

LeBrun is not talkative and depends much on his Pasadena-born wife to fill in factual biographical details. He is short, slender and with crew-type haircut that is lightly salted with grey. Deeply furrowed lines in his face add strength to his light build and to his low, modulated voice, that has only a trace of European accent.

We were anxious to connect the threads of the career of a glassmaker in Springfield with those of a successful artist in the '40s who began winning annually important national prizes: 1st prize in the 1947 Chicago Surrealist and Abstract show; 1st prize in the 1948 Los Angeles regional; a purchase prize in the 1949 University of Illinois annual; and—most important—1st prize in the big 1950 Met show.

Started as Commercial Artist

After his year in Springfield, he came to New York to work in a variety of trades and eventually in commercial art, doing spots for the New Yorker, sketches for Vogue, etc. He was studying drawing all of this time, perfecting his technique, and, in the early '30s, he joined the WPA project and was commissioned to do a mural in the annex of the New York Post Office. This took about a year. The subject was getting the mails through floods, etc.—harmless documentary work—but sometime later in the '40s some official of the post office ordered its destruction. LeBrun has never been back to check, he was so disgusted on hearing of its fate.

Drawing—the "probity" for Ingres—was, in addition, a magic touchstone for LeBrun. From his WPA mural sketches he was awarded in 1936 a Guggenheim fellowship. One of the judges that year—Eugene Speicher—visited LeBrun to see more of the drawings. The fellowship, which was spent here rather than in Europe, was renewed the following year. Recognition began to come after this period, largely on the basis of LeBrun's breadth

[Continued on next page]

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Vol. 25, No. 15

May 1, 1951

Birmingham Milestone

LAST MONTH will go down as a memorable date in the up-to-now brief history of America's youngest big city—Birmingham, Alabama.

In less than 80 years the city has grown from a wide field of cotton traversed by two railways to a mighty Pittsburgh of the South with a population of nearly a half-million people. Such can happen when the right combination of mineral deposits underlie the surface.

During the eight decades, Birmingham acquired gradually its libraries, institutions of high learning, and other marks of urban cultural maturity, except that it had no art museum. That lack had caused grave concern to a group of citizens organized as the Birmingham Art Association. Finally, with the sympathetic support of Mayor W. Cooper Green and the City Council, and with an opportunity to provide in its newly opened \$4,000,000 City Hall, adequate if provisional gallery space, Birmingham now has an art museum. Thus she joins the family of American cities able to provide fully rounded cultural benefits to its citizens. The story of the opening of the museum and of its impressive \$2,000,000 exhibition of loaned masterpieces is told on page 9 by the new director's wife, Helen Boswell, painter and writer, well known to *Digest* readers as the sister of the late Peyton Boswell.

The *Digest* congratulates Birmingham on its new institution, and on its acquiring as the director Richard Foster Howard, an experienced museum man and former Chief of the Section of Monuments, Fine Arts and Archives of the Office of Military Government in Germany.

We also congratulate Birmingham for having such public spirited citizens as Jack B. Smith, J. Jeff Steiner, Mr. and Mrs. William Price, Frazer Banks, I. F. Simmons, Robert Ingalls, James Simpson and Miss Vera Wilson—all members of the new museum's board and most prominent in pushing to completion the museum project.

The success of director Howard in assembling in an unusually short time a great loan exhibition illustrating European and American art history is an indication not only of his own abilities, but also of the growing spirit of co-operation among our big museums. There appears to be a new feeling of

confraternity among the nation's museums, with the result that our widely dispersed art treasures are being kept in a more fluid circulation than ever before. Museum boards are showing an increasing willingness to loan even their most precious works to other museums, and the inaugural exhibition in Birmingham particularly points up this excellent trend.

With its auspicious start the new Birmingham Museum will gradually enrich not only its own city's culture but also that of the entire State and of the South. The public response at its opening was truly impressive and it will certainly be rewarding to those who for many years sought its establishment, to see the people, as the Birmingham News editorial writer puts it:

"... to carry on, or to begin, their thrilling and exalting adventure in the ever new world of art. It is a privilege beyond price."

The News editorial adds with words of wisdom that the museum "can bring immense practical and immediate as well as aesthetic returns in this age of stress and bewilderment when men are so desperately trying to see their world and their life more clearly.

"The opening of the museum is an epochal event in the maturing of the community."

May the new museum, under the able direction of Dick Howard, grow with some of that same breathless speed with which Birmingham itself has grown and continues to grow.—PAUL BIRD.

LeBrun Profile

(Continued from preceding page)

of draughtsmanship. He made one trip back to Italy and, in 1940, he had a show of drawings at the Julien Levy Galleries. After a visit to Santa Barbara, LeBrun was offered a year's grant as artist-in-residence, by the Santa Barbara Museum, one of the few if not the only instance of museum doing so. It was largely the result of Director Donald Bear's enthusiasm for LeBrun's work.

About three years ago LeBrun moved to Los Angeles with his wife whom he had just married and his six-year-old stepson. His closest friends in Los Angeles are screen star Vincent Price; painter Harold Warshaw, and painter Billy Brice, son of Fanny Brice.

Three Years on the Calvary Pictures

For about three years LeBrun has been working on the Calvary Cycle, theme of his great triptych seen recently in the Modern Museum; theme of his current show; and theme of his prize-winning picture in the Met show. LeBrun's earlier painting displayed a reminiscence of Berman, but LeBrun feels that with both him and Berman the style was a result of a spell cast by the Italian baroque painters of the landscape—Rosa, Carravaggio, etc. LeBrun still admires them as well as Goya and Greco, and, he adds with a shrug, "As you can see, Picasso and Rouault."

He paints for the people who do not necessarily understand art—not the connoisseurs. He explained that "passages of color and all the nuances are for the connoisseurs, but passages are not of our time. I want to talk to the

person who does not seek them in a painting."

It is the impact a painting makes on people that interests him. He feels that such a work as Picasso's *Guernica* has affected many thousands more people than those who have seen it and understand art. "My sister tells me that there is a reproduction of it in home after home in Italy."

Work of Art Lives in Reproduction

At this point, LeBrun explained his conception of the importance of the reproduction—a startling philosophy of art that explains partly his fondness for living in Hollywood; his style of painting in almost monochromatic color; and other facets of his artistic life.

He believes that with the modern technique of reproduction and use of reproductions, the matter of permanency is less important than before. He has already had his entire Calvary and Crucifixion cycle of paintings filmed as a 20-minute movie short which will soon be available for showings. He believes that a photostat facsimile or silk screen or other reproduction of a work assures the permanency of its message, which is the important thing. "A facsimile does not betray the work," he said, citing its effectiveness in the case of the *Guernica*.

He says he is a storyteller in art, and that he chose the Calvary story because it is one that everybody knows and has been told before by many other artists. "I wanted to see what I would have to add, just as the modernist Stravinsky composed a Mass to see what he could add to that older theme."

Armored Creatures of Nature

In the Calvary paintings, LeBrun is expressing man's inhumanity and crime of destruction. Part of the series contains studies of animals in nature who are armored, such as the turtle and the armadillo. These he originally studied in order to design the armor of the soldiers, which he did not want to be historically accurate, but rather expressive of those creatures which, almost invariably, live in the dark as do such soldiers who nailed Christ to the Cross.

We inquired about other modern styles of painting not related to his and he insisted that there is room for all styles and that all quarreling about them is based on a false premise. "Chagall and Mondrian, both of the same generation are both right," he added.

Asked whether he had any particular place in mind as a final location for the Calvary pictures, including the huge triptych, he said, "No, unless perhaps some community church, probably nowhere."

"Maybe," he concluded, "there is no place for it. But it is needed in people's minds."—P. B.

Saying It With Sculpture

Exchange of sculptures between U.S. and Latin America continues unabated. In the April 24 issue of the New York Herald Tribune, Representative John Kee of Virginia is reported as introducing a bill in the House to present a bronze statue of George Washington to Uruguay "in appreciation of the gift from Uruguay of a bronze statue of General Jose Gervasio Artigas." Next page is a report that Brazil has offered New York a statue of José Silva.

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A Modern Viewpoint

By Ralph M. Pearson

Arts Festival at Tucson

BIG doings in Arizona. Tucson has celebrated its first annual Festival of the Arts. There were 63 cultural events in two weeks, three of them drawing audiences of 10,000, and a final outdoor dance drama by Oliver La Farge and Letitia Evans which played to 4,500 in spite of disagreeable weather. There were 19 art exhibitions. The keynote was "the present walking arm-in-arm rhythmically with the past"—and the personality of Tucson which, whether recognized or not, "colors the puffs and guides the pens of artists and writers who breathe the air of the great Southwest."

For the distant spectator, the visual arts must be appraised by the samples presented in the official program—some 33 paintings and sculptures and a group of wood-carvings and other crafts.

The paintings show solid achievement by a group of competent artists fluctuating between designed realism and color-heightened (not abject) naturalism, who easily hold their own with, or surpass, the national average. Only four abstracts are shown; they are not too convincing but do indicate that the cult of the beginner is not being honored by Arizona (as in New York). The general impression is of solid work in mainly realistic art.

The crafts range from pathetic weakness (in wood-carving) to technically competent conventional designs (in jewelry), original textiles, romantic historical (including Indian motif) designs for tiles, chests and screens.

Since great stress is laid in the program foreword on the regional inheritance from the Indian and the spiritual gifts of the desert to the artist of today, the inevitable question arises—does today's art do this inheritance justice?

The Indian arts were simple, utterly honest folk-art expressions of the life and ideology of the tribe, capably executed in designed symbolism. Our average national folk-art of today is diametrically opposite. Its symbolism is missing, lifted from history, synthetic and usually meaningless. Our average understanding and use of design are far below that of the Indians. The samplings from Arizona substantiate the fact of this contemporary divorce from a living, creative, designed and experienced art.

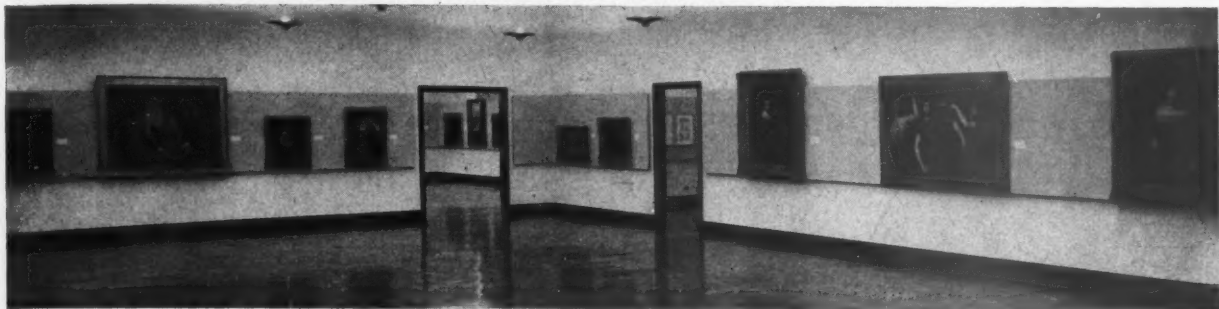
The exceptions, one feels and knows, are present in Tucson as in other sections of the nation. But to find those arts of today which do in our idiom what the Indians did in their different one, to distinguish between such and the products of our dominant materialism and cold-blooded eclecticism, becomes the real problem of a community, especially when it stages an arts festival and thereby takes stock of itself and its arts. What arts do actually "walk rhythmically arm-in-arm with the past?" Is the replica or the copying of other arts in harmony with meaningful designed symbolism? No. Both are in violent discord. If this lesson could be learned by a community and a festival built around the learning—the cultural millenium would then have suddenly arrived.

THE ART DIGEST

Vol. 25, No. 15

The News Magazine of Art

May 1, 1951



BIRMINGHAM MUSEUM OF ART: View of Central Gallery

A 30-Year Dream Comes True: Birmingham Art Museum Opens

By Helen Boswell

BIRMINGHAM, ALA.: When 2,000 people filed through the doors of the newly opened Birmingham Art Museum to view a \$2-million loan collection of European and American masterpieces in the inaugural display, it was the realization of 30 years of planning and working toward this cultural event.

The new museum in the Pittsburgh of the South became an actuality through the untiring efforts of the Birmingham Art Association and other citizens, who felt that this large and still growing industrial center deserves the cultural benefits of a major civic art museum. The City Commission, backing the art group, turned over five large galleries in the north wing of the great new \$4-million City Hall for Birmingham's first museum.

Although plans are in the making for a separate museum building in the near future, the present location is handsome and adequate. Its best features are: central location; air conditioning, which is so essential in the sunny South; and fireproof quarters, important in securing major loans.

When the new director, Richard F. Howard, accepted the job of making the new Birmingham Museum an institution of public service, he was faced with the problem of gathering in an unusually short period an important inaugural loan exhibition.

Twenty-five of the nation's top institutions are participating in this newest cultural event. The result is one of the largest exhibitions of art treasures to come to the Southland in some time. The opening show, on view to June 3, contains nearly 80 paintings by Italian, Dutch and Flemish masters, by French moderns, and by America's old masters, as well as a large group of fine prints, including some of the world's masterpieces. An illustrated catalogue has been issued for the exhibition.

The exhibition, divided into four sections, was selected to give the visitor an idea of what has developed in art since the 14th century. There is no Rosa Bonheur *Horse Fair*, nor a Da Vinci nor a Titian, but it was a proud moment for Birmingham when two Rembrandts from the Metropolitan Museum graced the City Hall walls.

Top items among the great pictures of European heritage are *A Young Venetian Nobleman as Perseus* by Paris Bordoni; *Nativity and Adoration of the Magi* by Jacopino di Francesco, active 1350-1380; *The Sacrifice of Jephthah's Daughter* by Sebastino Mazzoni, Tuscan painter who died in 1683; and *The Virgin Adoring the Infant Christ*, a 15th-century Florentine picture of the School of Verrocchio, which some scholars believe was painted by Botticelli as a young man.

The primitive tradition is echoed in a charming study of St. John in fur trimmed garments painted by Andrea Previtali and loaned by the Columbus Gallery of Fine Art. From the Art Institute of Chicago came the exuberant *Mars and Venus* by Tintoretto.

Tiepolo, last of the great Venetians, who also retained the sweeping grandeur of the times, reveals his knowledge of the way things must look when angels wear wings and the gods float overhead in *Apparition of the Angel to Hagar and Ishmael*, loaned by the William Rockhill Nelson Gallery in Kansas City. The versatile brushwork and rich dark-hued palette that made Velasquez

one of the most important influences in the history of art is seen in the study of *Philip IV, King of Spain*, loaned by the Cincinnati Art Museum.

The east gallery contains the art of France during the past 150 years, a source of inspiration for the world of our time. There is a sample by Manet; a river view by Pissaro, who liked to paint pleasant outdoor scenes in all seasons; a ballet rehearsal by master craftsman Degas; and the famous *Cannoeists' Luncheon* by Renoir.

The modern vein is covered by Picassos and Derains; a Gauguin Tahitian piece; a gay mystical composition by Marc Chagall; a figure study by Roussseau; and an interior by Matisse, old man of the magentas and flaming pinks.

The west gallery is devoted to a review of American paintings, beginning with Colonial times and coming down to living artists whose work has become a part of the permanent collections of museums. Emphasis is placed on earlier developments rather than the contemporary scene. The latter calls for a complete show in itself, and Director Howard plans to have a big current American show each year.

DUVENECK: Mrs. Frank Duveneck



TINTORETTO: Venus and Mars (detail)



Cleveland Regional

A LARGE NUMBER of accepted works—1,324 objects ranging from paintings to silverware—comprise the 33rd May Show of the Cleveland, Ohio, Museum of Art.

Judging the exhibition were Peggy Bacon, Yasuo Kuniyoshi and Charles Nagel, Jr.

From among the 419 artists whose works were accepted, many were given awards for groups of paintings. A special award in oil landscape went to Dean Ellis for three paintings, *Storm Off Eastern Point*, *View of San Miguel* and *Aspect of a Mexican Cemetery*. First prize in this class was given to Carl Gaertner for his *Open Pit Mine*, *Newton Hook* and *Nickerson Beach*. Gaertner also won firsts in the oil still-life and oil industrial classifications.

Two oil portraits, *Here Is Mary* and *Sam Little*, won a first prize for Wray Manning, while John Teyral received first in oil figure composition with *Carnivale Time in Italy*.

A list of prizes, including those in other classifications, appears on page 26.

Bay Street Studio Not a School

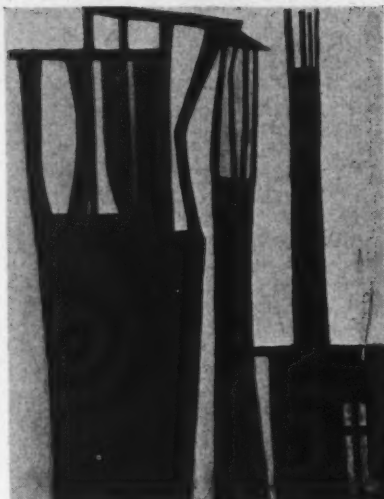
The Bay Street Studio at Boothbay Harbor, Maine, is not a school and no classes in art are given there by Proprietor Tom Cavanaugh as was erroneously reported in the last issue of the *Digest*, page 30. To quote its prospectus, the studio is "an unusual experiment in which a small number of young productive artists of promising caliber are brought together under an ample roof at a cost hardly to be matched in these United States. The 15 persons are selected for working attitude, personal character, and congeniality. Individually they work toward self-development; collectively, they represent the high standards of contemporary art now being produced in all sections of the country."

Met Shows Italian Theatre Design

Italian theatrical designs from the Renaissance to the present are on view in an Italian government sponsored exhibition at the Metropolitan Museum of Art, New York, through May 27.

Containing such early settings as a 16th century architectural design by Baldassare Peruzzi, the show is made up of watercolors, drawings, prints and photographs of stage settings. It will go to South America after this showing.

CARL GAERTNER: *Nickerson Beach*. Cleveland



WIFALL: *Chimneys*. Virginia

Va. Biennial Grows

CHOSEN from a group that far exceeded last year's entrants, 110 artists are represented in "Virginia Artists, 1951," 13th biennial show current through June 3 at the Virginia Museum of Fine Arts, Richmond.

"The fact that 349 artists born, reared or living in the state submitted 933 objects for this exhibition as compared to the 250 artists who sent in 654 entries for the last biennial showing in 1949, indicates the growing importance and need for this type of exhibition in Virginia," Leslie Cheek, Jr., director of the museum, pointed out in announcing the accepted works.

Selecting the exhibition were Hermann Williams, Jr., director of the Corcoran Gallery of Art, Washington, D. C., and New York artists Peppino Mangravite and Stuart Davis. From the accepted entries they recommended 20 works by 18 artists for purchase consideration. Purchases will be announced this month.

Largest section of the biennial is the oil group of 70 paintings; watercolors and prints number 20, and sculptures 24. The crafts section, now in its second year, includes 22 items. This year two traveling shows, one of oils and, for the first time, one of prints and drawings, have been chosen from the accepted works and will be sent throughout the state by the museum.

Philadelphia News

By Dorothy Drummond

PHILADELPHIA: There is international flavor in Philadelphia's art fare for early May. French contemporary painters ranging in age from 55-year-old Gen-Paul to a 26-year-old woman artist, Michel Marie Poulain, and including Andre, Gall, Boudal, Durand-Henriot, Beaulieu, Gomery, Lescaut and Barbara Konstant, comprise the second exhibition in the modern French series being staged at John Wanamaker's. A group of Surrealists influenced by Francis Picabia (Picabia, himself; his daughter Marie Martini-Picabia; Pierre Roy; Pierre Ino) occupy the Georges de Braux Gallery. While in Artists Gallery at The Pennsylvania Academy are strangely poetic semi-abstract pastel mood interpretations of Argentina—its mountains, lakes and deserts—by Theilia Conrad de Behar, young Philadelphia painter who has enjoyed the distinction of receiving two scholarships from Argentina's Comisión Nacional de Cultura, and who is returning to live permanently in that country.

The 66-artist invited "Regional" Philadelphia Annual at Friends Central School is one of the best yet held there. Embracing sculpture as well as painting, it continues to offer both established and new talent. Outstanding oils from Arthur Flory, Walter Stumpf, Maurice Blackburn, Elizabeth Weber, Elizabeth Davis, Razel Kapustin, and Morris Berd establish, in their range from imaginative realism to abstraction, the unbiased quality of the entire show. Sculpture, although less impressive in content and in numbers than the painting, offers similar variety from a wire abstraction by Hilda Freid to a disrobing figure by Barbara Phillips (lately arrived from England), a singing trio of Negro heads by Francis Stork, and a delicately realistic goat by Steve Lewis.

Contrasting with the highly selective character of the Friends Central exhibition is the open juried Annual at Woodmere Art Gallery. Also more or less regional in scope, the show is only slightly smaller than its predecessor, the big regional just closed at The Pennsylvania Academy. In spite of numerical preponderance of oils, the sculpture is proportionally more stimulating. The Charles K. Smith Award (\$100) in painting went to Arthur Meltzer for *By These Indentures*, a highly detailed still-life. Honorable mentions singled out *Little Sister of the Poor* by Marie-Celeste Fadden, and *Landscape* by James Hanes. The second (\$50) sculpture prize went to Bertha Kling for a stone carved cloaked female figure, *Sea Grief*, and mention to Beatrice Fenton for another stone carving, *Panther*.

Two young Tyler School of Fine Arts (Temple University) trained painters, Cornelia Damian and Alex Duff Combs are showing paintings and prints at the Dubin Galleries; while an enthusiastic abstractionist, Robert McBride, fresh from Paris, exhibits ceramic sculpture, drawings and watercolors at Alexandra Studio Grotto. Following the Memorial Exhibition of oils by Katherine L. Farrell at the Art Alliance is another Memorial show devoted to the work of Caroline Gibbons Granger.



HAROLD KITNER: *Seated Figure*
Top Prize Akron May Show

Heavy Akron Entries

DUE TO the heavy number of submissions—nearly a thousand this year—to the Akron Art Institute's 28th local annual, the jurors were "forced to be brutal," according to Ben Shahn who selected the painting division of the exhibition, current to June 3.

"The material was reviewed four or five times in order to arrive at the final selections," Shahn told the artists on opening night. He added a philosophic note, stating:

"Fame is like a crowded trolley. One person rides 30 blocks standing; another pays his nickel and gets a seat immediately." Shahn assured the artists that he will accept personal responsibility for the selections, adding that, "I live in Roosevelt, New Jersey."

Other jurors, selected by a committee representing 20 art groups, were: Paul Bogatay, Ohio State University ceramics professor, who selected the prints, drawings, sculptures and crafts; and Eleanor Parke Custis who reviewed the photographic division.

Shahn's nomination for the \$50 prize for the best painting in the show went to Harold Kitner for his *Seated Figure*. The First award in the painting division was won by Fred Kline for his *Waiting Room*. First watercolor prize went to Mary Ann Herron for her *Trees*. The \$25 prize for the best drawing or print was awarded to Alice Lauffer Lawrence for *Rest at Rehearsal*; and the first drawing award went to Marco DeMarco.

A total of 310 items were selected for this year's show. The complete list of awards is carried in this issue's Honor Roll, page 26.

Orozco's Graphic Work

This country's first exhibition bringing together all the graphic work of the late Mexican artist, Jose Clemente Orozco, will be shown through May 26 at Ohio State Archeological Museum, Columbus. Sponsored by Ohio State University School of Fine and Applied Arts in co-operation with the museum, the exhibition points out the relationship between Orozco's graphic art and his oil and fresco painting.

N. C.'s 14th Annual

A THREE-MAN jury comprising Lamar Dodd, head of the University of Georgia art department, Leslie Cheek, director of the Virginia Museum, and Justus Bier of the University of Louisville art department, selected the 14th annual North Carolina Artists' Exhibition on view to May 20 at the State Art Gallery, Raleigh.

Fifty-five paintings, prints and drawings by 45 artists were chosen from which the jury recommended for purchase works by six artists: Duncan Stuart (2 paintings); Charles Sibley; John Chapman Lewis; George Kacheris; Donald Nolan and Roger Brantley.

Sponsored by the North Carolina Art Society, which donates \$1,000 to be used for purchases, the annual was selected from a total of 270 works submitted by 165 artists of the state. No sculpture was chosen this year.

A purchase committee will now take under consideration the recommendation of the jury of purchase awards and these will be announced later.

A jurors' panel and forum was held the opening evening at which the topic of "American Painting Today" was discussed by the jurors and local artists. Lamar Dodd served as moderator.

Masks From All Over

"Alter Ego," an exhibition of more than 200 masks ranging from pre-Columbian Peruvian to modern theatrical and dance masks, is being presented by the Cooper Union Museum, New York, through June 8.

Gathered from all parts of the world, they include Eskimo and American Indian ritual masks, South Sea initiation masks, folk masks from Europe, secret society masks from Africa, dance masks from Asia and masks designed by James Light for the production of "The Great God Brown."

DUNCAN STUART: *Events in Continuum*
Purchase Recommendation, N. C.



LEO STEPPAT: *Seated Nude*
Prizewinner Indiana Artists Annual

In Indiana

A TRIBUTE to the quality of work in the 44th Annual Exhibition by Indiana Artists, at the John Herron Art Museum, Indianapolis, through May 27, was paid by the show's judges who divided three of the 10 prizes offered, giving instead 13 awards and eight honorable mentions.

The Art Association of Indianapolis prize for merit in any medium was shared by two Bloomington artists: Harry Engel, for an encaustic *Young Fisherman*; and Leo Steppat for a gesso sculpture, *Seated Nude*. Receiving the Board of Directors' prize for oil were *Lunar Merriment* by Paul W. Zimmerman, Hartford, Conn.; and *The Red Table* by Garo Z. Antreasian, Indianapolis. The portrait prize was shared between *Young Aurora* by Gene Alden Walker, New York City, and *Iola* by S. Heberton Weiss, Indianapolis. A list of prizewinners appears on page 26 of this issue.

Made up of 175 paintings and sculptures, the exhibition represents artists from 25 Indiana cities and from 14 other states.

Selecting both prizewinners and exhibitors from among 744 entries—the second largest group in the show in history—were Janet deCoux, sculptor, Gibsonia, Pa.; and two painters, Nicolai Cikovsky, New York City, and Jerry Farnsworth, Sarasota, Fla.

"It is a meritorious show, with much sound technique of practiced competence," one of the jurors commented. "There is little that may be labeled of distinctly local flavor."

Artists, Businessmen to Meet

A conference of artists and businessmen on "Design as Function of Management" will be held June 28 through July 1 in Aspen, Colorado. Panel discussions have been planned on "design as applied to general corporate problems," on "visual and verbal communications in advertising," on "how business can use artists' creative ability" and on "good design as representative of business' character."



CLEO HARTWIG: *Dreams*. \$100 Sculpture Prize



BENA F. MAYER: *Rooftops*. \$100 Watercolor Prize

Women Artists Association Annual Presented in 59th Edition

By Margaret Breuning

THE National Association of Women Artists is holding its 59th annual exhibition of oils, watercolors, sculptures and graphics, which fills all but one of the labyrinthine rooms of the National Academy Galleries to May 12.

The top prizes in oil this year were awarded to: Gert Gordon for *Amalfi* (Medal of Honor); Theresa F. Bernstein for *Sarah* (Margaret Cooper \$100 prize); and Gladys G. Young for *Children* (Ziuta Gerstenzang \$100 prize).

The association's sculpture Medal of Honor went to Margaret Brassler Kane for *Flight of Fancy* and the \$100 sculpture prize to Cleo Hartwig for *Dreams*. In watercolors the Medal of Honor was awarded Hazel Paden for *Forest Pattern*; the \$100 Marcia Brady Tucker prize to Bena Frank Mayer for *Rooftops*. (For all prizes, see page 26.)

The present showing has wisely been pruned down and selected, forming the most successful exhibition of recent years. Traditional and modern art hang "side by each" in apparent amity. Such a technical discrimination is far less apparent here than in former times, for a large proportion of the work is touched by fantasy that makes for diversity.

Watercolors may be said to begin the exhibition, shown on the second floor. They constitute an excellent show themselves. Hannah Moscon's *Stoops and Windows* is a provocative conception ably sustained. The gaiety and movement of Freda Fineman's *Fishing Boats*; the exquisite play of misty color against heavy tree forms in Hazel Paden's *Forest Pattern*; the engaging semi-abstract, *Farm*, by Jane Oliver are all admirable.

In the division of oil paintings excellent figure pieces include: Sheva Aus-sel's *The Weaver*, a girl seated behind the web of her loom; *Sanctuary*, by Harriet Rosendale, forms of mother and child just emerging from a flux of resonant reds and blues; *Beulah*, by Eliza-beth Kingsbury.

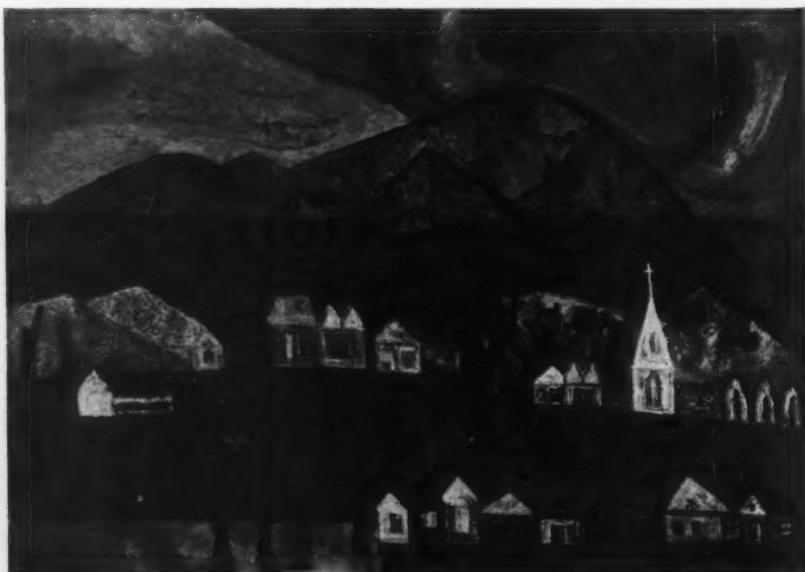
Admirable canvases include Frances Avery's *Illusions in Glass*, an array of answering forms in delicate adjustment of colors; the diaphanous planes of hues in rhythmic sequence in Lois Bartlett Tracy's *Intangibles*; the interweaving of musicians and instruments in melodious phrasing of flashing color and forms in Rita Leff's *Rhythm Band*; the witty *Morning on Cape Cod*, by Lily Geltman; Naomi Lorne's *Desolation*, in which a towering upswEEP of a blue-green wave rise on a lonely sea.

A number of semi-abstracts are commendable; *Cactus in Light*, by Beulah Stevenson, a whorl of rhythms around a focal red form; the ingenious design of Bertha K. Barstow's *Fish Motive*; Charlotte Lermont's patterning of light and dark planes in *The City*; the original conception and fine craftsmanship of Gertrude Tiemer's *Sleep of the Swan*; *Fish Haul*, by Edith R. Gei-

ger; *Fish in Net*, by Winifred K. Kaley. (Fish seem to be popular.)

Sculptures that call for special comment include Cleo Hartwig's carved head, *Dreams*; the sweeping rhythms of interlacing forms in *The Link*, by Sheila Burlingham; Gladys Edgerly Bates's poetic *The River*, a fluent form issuing from the surrounding marble; *Growing Thing*, by Edna Yadvén Kamlet, in which the thrust of curving planes seems to embody the stir of life. Other outstanding works are: *Christ*, by Ruth Yates; *Bird of Prey*, by Jean Woodham; Doris Caesar's tragic *The Widow*; Jane Wasey's delightful *Guilda*, a formalized version of Dame Pertolote, and Clara Fasano's imposing figure, *Vigil*. Margaret Brassler Kane's *Flight of Fancy* (Medal of Honor) is a most confusing non-sculptural piece, that would scarcely seem to repay the apparent amount of labor bestowed upon it.

GERT GORDON: *Amalfi*. Medal of Honor



The Art Digest

A Hals for Houston

A FRANS HALS *Portrait of Elizabeth, or Isabella, van der Meeren* has just been acquired by the Houston Museum of Fine Arts as the most recent addition to a collection given by Mrs. Robert Lee Blaffer as a memorial to her late husband.

The painting, which was exhibited in New York at the 1940 World's Fair show of Masterpieces, has been frequently reproduced in scholarly studies on Hals, including W. R. Valentiner's "Klassiker der Kunst, Hals"; his "Frans Hals Paintings in America"; and U. S. Trivas' "The Painting of Frans Hals." The painting comes from the collection of the Marquess of Cholmondeley, Cheshire, England.

Painted in 1650, the portrait was done in the subject's 62nd year, representing the lady in full maturity. Elizabeth, or Isabella (her name evidently was at one time entered in archives wrongly as Isabella, resulting in the picture's strange title), was born in 1588 and married in Utrecht to Jonkheer Willem Adriaan, Seigneur of Kessel and after-



FRANS HALS: *Portrait*

ward Count de Hornes. He was a general in the United Netherlands Army.

The Houston picture is considered one of the finest of the Hals portraits in America.

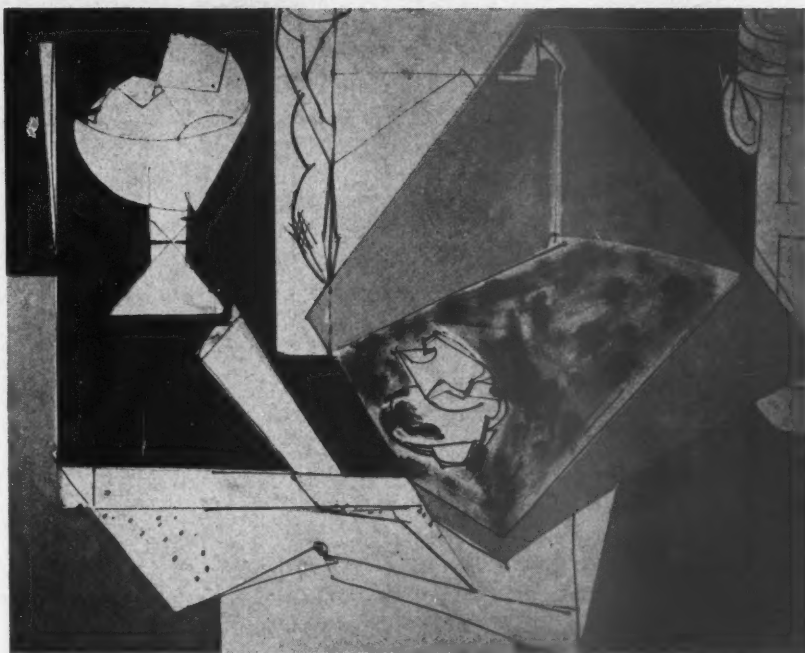
Great Emotions in Art

Searching for old master paintings that express eight great emotions, *Coronet* magazine has chosen for its May issue Raphael's Cowper *Madonna*, to represent love; Renoir's *Luncheon of the Boating Party*, joy; Bruegel's *Unfaithful Shepherd*, fear; the Master of Kappenberg's *Christ Before Caiaphas*, hatred; El Greco's *Penitent St. Peter*, sorrow; *Vision of Tondalys*, attributed to Bosch, greed; Delacroix' *Death of Sardanapalus*, lust; and *Third Class Carriage* by Daumier, despair. Colored reproductions of the paintings will appear in the magazine's forthcoming issue.

William G. Mather, Cleveland

William G. Mather, honorary president of the Cleveland Museum, its president between 1936 and 1950, and a trustee since 1919, died April 5 in Cleveland. He was 93.

May 1, 1951



HANS HOFMANN: *Fruit Bowl*

Nebraska Announces Annual Purchases

SIXTEEN works of art—ranging from oil paintings to plates and bowls—constitute this year's purchases for the Nebraska Art Association Collection and the Hall Collection of the University of Nebraska, Lincoln.

Singled out for purchase by the Nebraska Art Association was a painting, *Fruit Bowl*, by the contemporary New York artist, Hans Hofmann.

The other 15 works were bought for the Hall collection and include the collection's first work by a local painter, *Oh What Fun We Amoebas Have* by Leonard Theissen.

Other contemporary American paintings selected were: *August* by Lee Gatch; *Bird Attacking a Stone* by

Morris Graves; *Hotel Flora* by Robert Motherwell; and *The Proud One* by Balcomb Greene. Another contemporary American, Mitchell Jamieson, is represented by a drawing, *Nude*. One painting from America's past was also chosen—Homer Martin's *Clam Diggers*.

England is represented by Henry Moore's *Family Group* and Graham Sutherland's *Palm and House*, while another work, Edgar Negret's *Head of the Baptist*, is South American.

Chosen in the crafts field were a copper and glaze bowl by Manija Grotell; a stoneware bowl and glaze plate by Edwin and Mary Scheier; and stoneware bowls by Barbara Carmel and Thomas Sheffield.

Art in Chicago: An International Flavor

By C. J. Bulliet

CHICAGO: As a part of the celebration of the Hebrew holidays in Chicago, the Covenant Club of Illinois put on an exhibition by Israeli painters, flown direct from Jerusalem and supplemented by a few works already in America.

The show was staged in the handsome ballroom of the club in downtown Chicago, and there was a series of lectures and musical programs extending through a week, pointed toward explaining to American Jews themselves and to their Christian guests the tendencies in the new Israeli art.

Outstanding landscapes in the show were *The Holy City*, an extensive panorama of Jerusalem by Blum, and *Road to Jerusalem* by Matus, both painters working in the newly reclaimed capital.

Mané Katz, who recently was shown rather extensively in Chicago in the Palmer House gallery, contributed two of his fine portraits of rabbis, *Hacham Rabbi* and *Rabbi and Pupil*, both worthy of comparison with the great *Rabbi* of Chagall in the collection of the Art In-

stitute of Chicago. Another, *Yeminite Rabbi* by Melitta Shiffer, less spectacular, was much admired for human qualities, reflecting the sufferings of the people of Israel.

Norwegians of Chicago, inspired by the approaching exhibition at the Art Institute, opening May 7, of paintings by Edvard Munch, are announcing the start May 19 of a big exhibition of silver, ceramics, textiles and other crafts from Norway, called "Norway Designs for Living." It will challenge in size and possibly in arts and crafts interest the "Italy at Work" show at the Art Institute. Two huge ground floors, some 7,000 square feet, have been leased for two months.

Munch, it is almost forgotten by the desultory students of art, was one of the pioneers of Expressionism, being developed in the latter decades of last century by Cézanne in France, by Van Gogh in Holland, by Nolde in Germany.

By 1890, Munch's tendencies toward a new expression, breaking away from French Impressionism became apparent.

[Continued on page 22]



WATTEAU: *Two Girls*

Morgan Treasures in Summer Exhibit

THE FRENCH TRADITION is the theme of a summer-long show now on view at the Morgan Library, New York, for the delight of the bibliophile as much as the art lover. The show is a comprehensive survey that begins with the time of Charlemagne and contains illuminated manuscripts, books, book arts, and an impressive group of drawings selected from the famed Morgan treasures.

Following the rebirth of French culture under Charlemagne, the monasteries of Tours and Reims, among others, produced handsomely illuminated Gospel Books such as those which open the present display. For the next four centuries the monasteries were the exclusive producers of books in France and the accompanying illustrations.

A selection of early printed books emphasizes book decoration, from the Books of Hours of Pigouchet and Vêrard in the 1490's to the works of

Geoffroy Tory in the 1520's. Among the milestones of printing history are the second book printed in France (about 1470), a Paris textbook on orthography; the earliest French herbal, 1487, illustrated with woodcuts imported from Switzerland; and Breydenbach's *Voyages to the Holy Land* illustrated with impressive folding copper plates.

The master drawings which adorn the walls of the exhibition room begin with a Jean de Gourmont *Flagellation* of the early 16th century. There are three Claude Lorrain landscapes from the Library's extensive collection, and two Nicolas Poussins of first quality. Several Fragonards, Watteaus, and Hubert Roberts, and single examples by Boucher and Boissieu amply testify to the charm and sureness of touch of the leading artists of the 18th century. Boucher and Fragonard are also represented by original drawings for book illustrations.

Nicolaus Koni Sculptures in Benefit Show

NICOLAUS KONI, European-born sculptor who came to this country less than a decade ago with an already established reputation, and whose career was later interrupted by war service, is holding a benefit exhibition of his works at the Milch Galleries to May 12. Proceeds of the show will go to The 52 Association of New York, which, since 1945, has been helping wounded war veterans in dozens of different ways.

The 28 sculptures on exhibition, together with some 30 drawings and a dozen copper repoussée reliefs mounted on plastic panels, attest to a highly developed feeling for the material, and a preference for carving directly into wood or stone. Koni's process of creating is happiest when he is extracting from the heartwood of a tree, or the hidden veins and uncut form of some rare kind of stone. As in the *La Femme*, reproduced on the cover, his favorite theme is woman in her eternal aspects. From a 12-inch block of jade he has

carved a *Birth of Eve* notable for its combination of form, color and the manner in which the grain of the mineral has been used with effectiveness.

Koni employs varying degrees of arbitrary distortion of the human form, depending always upon the subject and the material. In his two large figures carved from a weeping willow tree, the sinuosity of the tree's brook-fed grain is fully exploited to heighten the women's own sinuosity.

A warmly favorable catalogue introduction to the show is provided by fellow-sculptor Pierre Bourdelle, who concludes with an underscored statement that "this is the show of a creator."

—PAUL BIRD.

Polia Pillin Ceramics

A second exhibition of ceramics and paintings by Polia Pillin, Sun Valley, Calif., artist, will be held through May 19 at the Willow ceramics store, New York City.

Los Angeles Events

By Arthur Millier

LOS ANGELES: Artists here are naturally interested in what kind of a director will be hired to succeed James H. Breasted, Jr., at Los Angeles County Museum. They talked much about it but only the Co-ordinating Committee of Traditional Artists, an ultra-conservative group, attempted action. They wrote the authorities asking a chance to approve or protest candidates, but received no answer. Believing that the artists of this county, as a whole, should be given opportunity to consult with officials on this and kindred matters, the Southern California Chapter of Artists Equity later invited representatives of all artist organizations to an exploratory meeting. That meeting (16 groups were unofficially represented) elected as temporary chairman the artist who organized last year's "Operation: Peace!" exhibition sponsored by the Arts, Sciences and Professions Council and timed to the Hiroshima anniversary and the Stockholm Peace Petition. The Co-ordinating Committee quickly sent out hatchet letters. After that no art group would have a thing to do with the move and the local Equity was plentifully smeared as Red. Maybe it is time Equity as a whole got up to date and cleaned house as most unions have done. There are plenty of "co-ordinating committees" eager to get back in the saddle and they are every bit as unscrupulous as the Reds who masquerade as liberals.

The County Museum hastily announced that works in oils, duco, gouache and lacquer only were acceptable for its "Contemporary Painting in the United States" exhibition to be held in June. A week later it added tempera and casein. Artists here are wondering why watercolors are prohibited when half of most "watercolors" today are painted with casein!

Sign of the times: The Chabot Gallery instituted a rental scheme for paintings, sculpture, prints and frames last month. Renters pay nine per cent of the purchase price per month. Within three months their rental fees apply on purchase.

Liveliest talent of the fortnight is possessed by a film director and former actor, Charles Walters of MGM. His *Imaginative Forms* concocted of wire, stone and wood may be spare time creations, but they sparkle with wit. He makes acrobats who climb in air, dowagers of driftwood, Esther Williams in wire, and they all have just the right touch.

The Western Serigraph Institute put on its second national annual at the Jepson Art Institute. It was mostly west coast, but had plenty of clean, decorative prints. Prize winners were Kent Felker, Ben Wilks, Ralph Peplow and Aliss Tunbo.

Matthew Barnes Dies

Matthew Barnes, San Francisco painter whose works are owned by the Museum of Modern Art and the San Francisco Museum, fell to his death down a stairwell April 24 in a San Francisco hospital, according to The New York Times. Barnes had been at the hospital most of the time since suffering a stroke in August.

Japanese Prints

An exhibition of Japanese prints, selected from a large private collection, affords an unusual opportunity to view these examples of *Ukiyoe* compositions outside of museum walls. The majority of the items are narrow, upright panels, which astonishingly include striking designs in their limited areas. Whether in the delicate notes of the early artists or in the vehement color of later artists, such as Sharaku, one important quality is asserted—chromatic harmony. The exhibition is on view to May 15 at the Weyhe Gallery.

The innate gift of the Oriental artist for decoration makes itself felt throughout the exhibition, as well as a vitality of pattern.



TOYOKUNI: Actor

The prints by Hokusai emphasize his versatility, in portraying with equal brilliance a delicate vision of *Deer and Moon*, or the grandeur of *Snow Landscape*. In comparison, Hiroshige appears more of a realist, presenting recognizable landscapes and figures.

Among other rarities a fine print of an actor by Utamaro is especially noteworthy, not alone because of the sword-like slashing of his rhythms or magnificence of color pattern, but also because in the wide admiration that his work obtained, so many inferior imitations have been foisted upon the public.—MARGARET BREUNING.

Archer Wins Corcoran Popular Prize

The \$200 popular prize, decided by visitors' balloting at the Corcoran Biennial, has been awarded to Edmund Archer, Washington artist and member of the faculty of the Corcoran School of Art, for his *Baroque Portrait*. Runners-up in the voting were Luigi Lucioni's *Birch Processional* and Julien Binford's *Table with Cyclamens*.

Archer, who was awarded a 3rd Clark prize and Corcoran bronze medal in the 1931 biennial, was associate curator of the Whitney Museum in the 1930's.



JAN BREUGHEL: Sight

Legendary Intermingled with Actuality

BILLED as the largest group of paintings by these artists to be shown in New York in recent years, the exhibition of early Flemish painting, current this month at the John Nicholson Gallery, has been a year in the making. The ensemble does honor to times when painters were professionals, when artists minded their techniques conscientiously. These paintings—by Hieronymous Bosch, the Breughels, and their associates—have been four to five hundred years in the aging, but, because their immaculate condition belies their years, they make a convincing case for craftsmanship.

The core of the show consists of 15 paintings by the Breughels—the younger Pieter and the elder Jan, both sons of Pieter the elder, and Jan, son of the elder Jan. These artists supply the better part of the reality mentioned in the show's subtitle "Fantasy and Reality." Young Pieter's genre *Noonday Meal*, though painted in the paternal, *volksch* idiom, is unusual in that it is one of his few original compositions. His grandiose *Tower of Babel* is patterned after his father's design.

Reality also plays a part in Jan Breughel's *Sight* and *Taste*. One of the earliest forms of illustrated art cataloguing, *Sight* is a painting-within-a-painting rendition of Queen Isabella of Spain's collection, installed in a gallery of which David Teniers was curator. A painting to read by, it includes reproductions of a Raphael, several lost Rubens canvases, as well as a Rubens portrait which Nicholson himself sold 18 months ago.

The Flemish knack for mixing Biblical lore with the facts of their own fantastic contemporary surroundings is demonstrated in Jan Van Wechlen's *Exhibition of Christ*, in which the loinclothed Christ is brought out onto a platform in the town square before a 16th-century throng. A recent discovery, Van Wechlen was formerly known only through references in a catalogue of paintings owned by Rubens and in the diary of Pieter Stevens, "Master of the Winter Landscape," characteristically represented in this show.

Predecessor of 20th-century surrealists, Hieronymous Bosch is seen here in a small allegory of lust, a night-

mare of hobgoblins in a weird landscape. Bosch's associate, Herri Met de Bles, takes a similar tack in his *Temptation of St. Anthony*, comparable to Grünewald's *Temptation*, both being examples of the animistic Goetheism peculiar to the north.

Catalogued as "a very rare master who worked in Parma and Paris," Joos van der Winghe offers *Fantasy of High Living*, a bizarre stylistic hodge-podge of Flemish genre, Parma influenced figures akin to Correggio's and Parmagianino's, and a courtly manner and balanced design which comes out of 16th-century Paris.—BELLE KRASNE.

Town Hall Presents All-Casein Show

Indicative of the current heightened interest in casein as a medium is an all-casein exhibition on view at the Town Hall Club, New York, to May 12. Some 40 artists representing a wide range of aesthetic styles and painting techniques have contributed to the show, arranged by Carleton Penny, chairman of the Club's Art Committee. The show is open to the public daily from 10 to 10 except Sundays in the club's building at 123 West 43rd Street.

Among the artists represented are: Xavier Barile, Jean Liberte, Arnold Hoffman, Sol Wilson, Henry Botkin, Ralph Fabri, and Fiske Boyd.

Art Auction Cancelled

"Difference of opinion" concerning 76 paintings, described as signed with names such as Cézanne, Van Gogh, Matisse, Monet, Seurat, Gauguin and many other French moderns, was the basis of cancellation of a public auction sale at the Lincoln Galleries, Inc., scheduled for April 19, according to the New York Times. The galleries' vice president, F. Coughlan was quoted in the Times as stating "We are not cancelling the sale on the basis that the paintings are fakes."

Wildenstein Shows Delacroix, Daumier

Paintings and drawings by Daumier and Delacroix are being shown at Wildenstein, New York, through September. Delacroix is represented by 12 paintings and 15 watercolors and drawings; Daumier by 10 paintings, 4 drawings and 1 sculpture.



HENRI-EDMOND CROSS: *Nude*. Fine Arts Associates

Cross, French Modernist, in First Show

A FIRST New York exhibition of paintings by Henri-Edmond Cross, on view to May 5 at the Fine Art Associates, brings to American recognition the work of a French artist, who was one of the group about Seurat and the Neo-Impressionists.

When Cross, or Delacroix (his real name), died in 1910, he had passed through Impressionism to a borderland between Neo-Impressionism and Fauvism. In fact, some of his paintings suggest a probable influence on the work of the early Fauves. Attracted by the theories and procedure of Seurat, he developed his own type of *pointillisme*, the small dots in his earliest canvases, hardly appreciable. In *Coast Near Antibes*, one of his first paintings after abandoning Impressionism, shelves of rosy rocks are shown sloping down to the blue Mediterranean, with a rim of hills in the distance. The whole canvas is built up with tiny dots of similar

color notes that do not correspond to Seurat's optical theories.

Yet he soon executed paintings that glow with hot color in definite *pointilliste* technique, such as *The Bathers*. Somewhat later he adopted a looser, freer handling in vehemence of color that in its red and green tree boles recalls some of Vlaminck's Fauve work. Again, he returned to the fold, as it were, relying entirely on *pointillisme* for his effects. If his paintings somewhat resemble those of Signac, they possess a boldness and freedom, a reliance on a personal interpretation, rather than on theories, that is not to be found in Signac's work.

The delicacy of his perceptions and his highly individual manner of expressing them are displayed most clearly in a series of delightful watercolors, in which the color rhythms and the linear patterns merge into an eloquent harmony.—MARGARET BREUNING.

The Bar Vertical on Fields Horizontal

VERTICALS have been substituted for horizontals in the décor of Betty Parsons Gallery, as Barnett Newman takes over after a show by Mark Rothko. Like Rothko, Newman—whose show is current to May 12—is challenging the concept of a shrinking world by enlarging most of his canvases to the point where either they or the gallery walls will have to give.

Like the announcement—white printing on a square white card—Newman's new paintings are subtle to the vanishing point. Mostly elephantine panels, they are covered with a thin coating of a single color—red, white, black, wine—uniformity being relieved by hair-ribbon-width verticals, placed off center in a deliberately uneven sequence. In some instances only one line is used; in others as many as five. Verticals sometimes contrast sharply with back-

ground; but in general the value of the stripe, rather than its color, turns the trick. Thus, in an ultra-elemental composition of whites, a snowy field of painted white is countered by a fillet of unpainted canvas; on a burgundy field, the differential is supplied by a ribbon of wine-dreg color.

Newman's end results are occasionally striking, stark, and intellectually provocative, but elements of sterility, preciousness, and above all pretentiousness mark all but his modestly scaled canvases.

"Silence, simplicity, eternity," Miss Parsons suggests, are what Newman is expressing emotionally in these outsize canvases. Silence, simplicity, eternity are concepts which can be scaled. Thirty years ago, Malevitch presented a revolutionary concept in *White on White*. It was small.—BELLE KRASNE.

Real People

HONORÉ SHARRER's polyptych, *Tribute to the American Working People* has no symbolical content, but is a direct presentment of Americans at work and at play. Its five panels represent *The Country Fair*, *In the Parlor*, on one wing, and *The Public School Scene*, and *The Farm Scene* on the other, with a large panel *The Industrial Scene* in the center. It is a documentary record of American people, for Miss Sharrer has painted her figures from photographs and sketches of real persons. It is not surprising that it has taken the artist more than four years to complete this project, now on view at Knoedler Galleries to May 5.

The gay color and animated movements of the figures in the side panels are admirably contrasted with neutral tones of the large central scene which is an old-fashioned factory building with a workman standing before it with disproportionate emphasis of size in relation to the structure. In his working garb and somewhat awkward posture, a subtle dignity of self-assurance is conveyed, an assertion of his independence



SHARRER: *Polyptych*. Knoedler

as a worker. In a sense that may be a symbolism that underlies the actuality of the figure.

Miss Sharrer's command of technical resources of form, shape and design bring the varied groups alive in different tempos of animation that not only gives credence to each scene, but achieves the ambitious aim of the painting.—MARGARET BREUNING.

Corcoran Buys Three Prizewinners

The three paintings winning the highest awards in the Corcoran Gallery current 22nd Biennial Exhibition of Contemporary American Oil Paintings have been purchased by the gallery, Washington, D. C.

The paintings are *Waiting for the Audition* by Raphael Soyer; *Sunny Side of the Street* by Philip Evergood; and *Prodigal Son* by Richard Haines. All three were reproduced in the last issue of THE ART DIGEST.

Dezso Lanyi, Sculptor

Dezso Lanyi, Hungarian-born sculptor, was found dead in his Hollywood, California home April 24. He was 72 years old.

Speed and Space

VISIONS of the locust invasion, an armada of space ships streaming out of the stratosphere, a horde of iridescent, whirring-winged dragonflies are conjured up by surrealist Matta in two current New York solo shows. A pair of five-painting sequences, one from Italy, the other from Paris, are on view at the Sidney Janis Gallery to May 5; and Hugo Gallery is presenting, through May 23, a miscellaneous assortment of 10 paintings and 20 drawings.

Judging from a letter quoted in the Janis catalogue and from annotations in the margins of the drawings, Matta writes in bunches. But as a painter he is captivatingly fluent. Today he is in a transition period. Faint glimmers of the sensuous color, the seductive handling of paint which marked his earlier canvases remain. But for the most part, melting, nacreous passages, lambent explosions, windswept poofs of color have been put aside—one hopes only for the moment—while Matta experiments with space.

In Matta's Paris series, space opens out, the results suggesting the complexity of a Chinese puzzle, the unfolding of a box, the watching of colored lights through a whirling ice-cube. Transparencies of black, white, grey predominate.

Matta's Italian series is sun-bright. Again space is explored. Racing brushwork delineates swooping world-of-tomorrow shapes, leaves wispy, streaming comet tails, and conveys a sense of jet propelled movement down and across each canvas. There is an impact of sheer kinetic energy, but oppositional velocities overwhelm composition tending to make these canvases fly apart like shattered glass.

This disturbing splaying out seems less characteristic of the paintings at Hugo. The large *Killers of Pigeons* shows evidences of hasty painting—brusque handling, smudges, muddy colors—as if Matta, in his desire to set new ideas on record, let a basting stitch do the work of a solid hemstitch. But the gliderlike forms which descend from the upper right, in a loop-the-loop, and ricochet to the left, stay within the finite bounds of the canvas though suggesting speed in infinite space. And *Misconception Crosses the River Mom* says essentially the same thing as the work in the Italian series at Janis, but says it more cohesively.

Capping off the show at Hugo, the 20 exquisite drawings in pencil and crayon blurred by an eraser, while markedly delicate, are full of driving energy which Matta shows every promise of channeling.—BELLE KRASNE.

Ganso Opens Woodstock Branch

Completing a successful first season this June, the Ganso Gallery, New York, will open for the summer on June 15 a Woodstock, N. Y., branch, in the Woodstock Guild building at that famed art colony. A number of the artists represented by the gallery regularly summer in Woodstock. The gallery will reopen on 57th Street, New York, in October, according to Mrs. Nanny Ganso.

May 1, 1951



MATTA: *The Mer-Creator*. Janis



LE BRUN: *Woman of Crucifixion*

New York Sees LeBrun Calvary Cycle

RICO LEBRUN's new paintings mainly continue the theme of the Crucifixion, on which much of his recent work is based. They are on view in a solo exhibition at Seligmann to May 12.

The tragic significance of these subjects is heightened by his limitation of palette to a monochrome. It is a monochrome of sable blacks with intervening notes of muted grays and sharp reliefs of gleaming whites. The starkness of his designs with their tangential arcs and angles intensifies their effect.

The *Woman of the Crucifixion* resembles a mediaeval carving in its sense of sculptured mass and static pose. The intercalation of acutely angled planes and curving ones build up the form that gains an access of breadth and diversity by the looping sleeves, outspread and given a symbolical detail of thorns.

Sheer horror stares out of the sunken eyes, increased by the emaciated structure of the face. The monumental figure becomes a concrete embodiment of anguish and amazement.

In the *Carpenter of the Cross*, verticals and horizontals form an armature of design, of which the focal point is a startlingly white figure, but it is the maniacal, upturned face of the carpenter, at his grisly task, that rivets the attention. It appears remarkable that with such vehemence of detail a balance is achieved throughout the canvas by the disposition of dark and light masses and the thrusting lines of direction. The ability of the artist to endow his themes with a deep, if sometimes cryptic, significance, is apparent in all the paintings of this exhibition.

—MARGARET BREUNING.

Marsden Hartley's Poetry of Paint

TWENTY-TWO paintings by the late Marsden Hartley at Rosenberg Galleries, New York, to May 12, reveal Hartley as an original artist, affected by both European and American traditions, but always adding something

of his particular way of seeing things.

Hartley found in nature a poetic quality which he expressed through abstraction one step removed from reality and the use of color for its own sensuous sake. He emphasized a small bit of reality by simplification; and brought both background and foreground to almost one plane on the surface of the canvas.

Work from his Berlin period, exemplified by *Iron Cross*, 1915, shows an almost flat design of the abstracted elements of his subject with bright green, red and yellow forms.

Hartley's late work is a culmination of these trends. *Crow with Ribbons*, painted two years before his death in 1943, is like a *trompe l'oeil* in subject and arrangement. But the crow has little of the texture of feathers, is hung against a background as important as the bird itself, and the whole adds up to an emotionally poetic statement.

The artist's poetic expression is particularly evident in his Ryder-like works of the '30s. *Sail Boat in Storm*, 1936, is simplified to its basic elements—a violet boat, a sea of white, blue and black rhythmic lines, a grey sky and grey geometric clouds.—MARY COLE.



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FIFTY-SEVENTH STREET IN REVIEW

With Cerebral Absorption

Lodewyck Bruckman possesses that impeccable craftsmanship that is cherished by the contemporary Dutch School, from which he stems. The distinction of his work, however, is due not alone to his highly perfected technique, but as much to the originality of his conceptions; it appears to be carried out with a cerebral absorption, tempered by an emotional warmth.

Many of the canvases are symbolical, such as *Eternal Circle*, in which a skeletal form lies embedded in rich verdure with a nest of birds' eggs above it, repeating in fresh terms the old poetic cycle of death and life.

A surrealist approach is evidenced in many of Bruckman's paintings, in none more overtly than in *Chain of Eggs*, No. 2, in which the chain is suspended from a basket out of which a fowl's feet protrude. In the wide variety of the artist's subjects, fecundity of invention is apparent. Each theme is handled with appropriateness of design and color, and carried out with surety of brushing and with fine perception of values. (Grand Central, Vanderbilt, to May 12.)—M. B.

With the Gremlins

After a lapse of almost a decade, Pat Collins, one-time Irish boxer and graduate of the Academy, returns with a retrospective group of colorful, non-academic fantasies in oil.

Partly a surrealist, partly a satirist concerned with human foibles, Collins paints the world as a bizarre, Bosch-like limbo in which a gremlin populace is put through nightmarish paces. Touches of fantasy in his earlier representational still-lives have now given way to the gauche idiom of a primitive visionary, the garish color of an innocent.

In *The Sentence*, as elsewhere, pandemonium and violence prevail. The artist—perched in a smokestack holding one of his canvases—surveys a mad scene. Far below him judges pontificate in a prison courtyard while a prisoner is dragged off by guards. Above, tiny naked figures clamber up girders like circus acrobats, rushing a birdhouse out of which, singly and in pairs, they suicidally plunge into the night. (Barzansky, to May 12.)—B. K.

Chagall's Dream World

Recent paintings by Marc Chagall reveal much the same dream world as his earlier ones, where the impossible and the possible mingle without incongruity. The familiar symbols are all here: the cock; the ass; the ritual candlestick and occasionally the violinist, recalling Chagall's early debut as a "fiddler." Yet the spontaneous freshness of the artist's imagination recasts these themes in a new mold. Chagall's surrealism has always been free from repellent visceral connotations; rather, it

presents poetic tales of lovers floating on clouds of bliss embowered in flowers, the lyricism sustained by the charm of his palette.

A few years ago some of Chagall's paintings reflected the sinister world that environed him in Europe. The present exhibition contains only one canvas that sounds a macabre note, *Le Christ au Pont*, in which the anguished face and strangely irresolute pose of the standing Christ are accentuated by the mystery of the dark background. Some unusual inclusions in this showing are wash drawings, in monochrome and in color, that display his gifts of rhythmic line and decorative invention. (Knoedler, to May 15.)—M. B.

Jeanette Kilham

In a first solo exhibition, Jeanette Kilham shows a score of oils strong in color and design and based upon things seen in the forest, in the field and at the



COLLINS: *My Friends are Gone*.
Barzansky

BRUCKMAN: *Chain of Eggs*.
Grand Central, Vanderbilt



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KILHAM: *Stone Wall with Trees*. Hacker

seashore. Leaves in a stone wall, the striations of a tree's bark, tiny crustaceous debris left by the ebbing tide, or the swirl of water around rocks in a flood tide—the smaller, intimate details of nature—have inspired a group of paintings contrived on a highly geometricized armature of design.

Many of the subjects are done in different versions, but always in different aspect. Her mood is evenly maintained throughout the show—a disciplined mood that presents a subjective vision of nature with a cool efficiency that makes for an unusual uniformity among the 20 canvases. (Hacker, to May 12.)—P. B.

Davidson-Trained Artists

Twenty-three ex-pupils of Morris Davidson have arranged a show of their work "as a tribute to an inspiring teacher. . . ."

Provincetown, where he holds forth in the summer, is the subject of many of the canvases which range, stylistically, from non-Davidson romantic-realism in Alberta Kinsey's interior to non-Davidson expressionism in Dorothy Tabak Kaplan's intensely gestured, intensely colored *Weep for Adonais*. Between extremes, however, Davidson's faceted semi-abstract idiom often prevails.

Largest strides toward development of a personal idiom have been taken by Dorothy Andrews, whose two entries are marked by taste, vitality, and an assured handling of paint. Taking cues from their teacher, Edgar A. Batzell, Jr., and Salvator Cascio arrive at their own attractive conclusions, the former with all-over, tapestry-like designs, not

sharply faceted, but easy and suggestive; the latter with brilliant color arbitrarily but effectively placed in a patchwork design of *Perkins Cove*. (Argent, to May 12.)—B. K.

Akiba Emanuel

Distortion of the human body is used by Akiba Emanuel in his recent plaster and cement figure sculptures to express highly emotional content.

Stylistically he integrates such features as the primitive full-eye; faces, distorted so that front and side are seen at once; exaggeration of parts of the body; geometrization of forms. These are combined into total works that present a variety of changing patterns as the eye moves around them.

Paintings by Emanuel shows the same ability to express emotional feeling through distortion although these are not yet as clearly stated as the sculptures. Here sensuous color, decorative patterning and an inventiveness of forms work together to strengthen the content. (Artists, to May 10.)—M. C.

From a European Painting Trip

Following a painting trip through France, Spain and Italy with her husband and former instructor, Xavier Gonzalez, Ethel Edwards is holding her second show with a group of paintings that evidence deep responses by her to the music and the measured tempo of life in the southern part of Europe.

She has variety and a technical virtuosity that adds interest to the exhibition. In the larger oils, such as *Land of Music* and *Night Music*, a feeling for the linear is dominant. Her two Cape Cod watercolors show a great sensitivity and an ability to make an understatement count. With a talent quite her own and not at this point in any settled groove, she obviously found on her trip a mine of inspiration for her own continued development. (Grand Central Moderns, to May 15.)—P. B.

Irena Tolford

Figure pieces dominate a current show of watercolors and pastels by Irena Tolford. A representational artist, Miss Tolford sticks close to visible facts in her more finished portraits of Scandinavians, strays from exact appearances in looser watercolors and in sketches modestly titled as such.

Recurrent in most of this work is a tendency to silhouette or stress heads with auras of light from above or behind. A confusion of planes is a besetting sin here; a seizure of character sometimes a redeeming virtue. (Argent, to May 12.)—B. K.

[Continued on next page]

EXHIBITION

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ELLIS WILSON: *African Princesses*
Contemporary Arts

From an Age of Fable

Ellis Wilson's paintings strike an unusual note in gallery exhibitions, for the artist has created an imaginary, atavistic world of African figures, not from actual contacts with them, but from an intensive study of little-known races. He presents figures of an heroic age, warriors, princesses, spearmen, all of compelling majesty and power. The depth and richness of his color and the originality of his conceptions result in paintings of many allurements.

On many of the canvases, the artist appears to have brushed color loosely over a dark ground of pigment, producing striated surfaces of highly decorative effects. In *Women of Mozadara*, he has employed this device on the heavily draped figures, who scarcely peep through their enshrouding head-dresses. The sweeping semicircle of the standing women relieves any sense of monotony in the repetition of verticals, while the variation in decorative detail adds vivacity to the whole canvas. (Contemporary Arts, to May 4.)—M. B.

Textured Richness

Raphael Gleitsmann's exhibition of paintings impresses one as somewhat of a repeat performance, since it shows slight deviation from his former work in its presentment of spectacular alignments of eerie buildings of impalpable substance, often enhanced by a play of brilliant light on one façade. The artist's flair for an unexpected flash of

gleaming color, or an arresting juxtaposition of hues, as in *The City*, III, brings intensity to these fantastic structures. Yet it is just these contrasting transitions of sharp illumination and deep shadow that produce the impression that these congeries of strange architecture are models for stage sets, rather than fantasies of landscape.

The small paintings in the exhibition call for high commendation for their richness of texture and imaginative simplicity of conception. In *The Pear Tree* a wealth of proliferating foliage spreads a green mantle over a low, white building, as the real *dramatis personae* of the scene, subordinating detail beneath it. An appealing item is *The French Village*, in which humble façades of little houses jostle one another in delicate adjustment of color and form. (Macbeth, to May 5.)—M. B.

Calligraphy and Texture

Influenced by her surroundings, Worden Day, art instructor at the University of Wyoming, has chosen the Indian lore of the West as the basis for her abstract oils and prints.

The character of her painting has changed from heavy impasto and strong geometric areas, in her 1947-48 painting, to a more linear expression, suggestive of Indian cave writings. In *Incunabula*, 1950, white calligraphic lines interweave over a surface that has the fine textural quality of worn stone. Line, used with an organization of the canvas into color areas, appears again in *Ode to the Barbaric*, another 1950 piece.

Line, image, texture and color in all of the paintings, including the prints which follow the same trends as the oils, combine to give a mystical feeling. (B. Schaefer, to May 19.)—M. C.

A Group With Variety

Variety of artistic credos and individual artistic language is often illustrated as clearly by such a group as that now showing in the Kraushaar galleries, as it is in overwhelmingly large exhibitions. Each artist included here appears to possess personal conceptions and to have found his own way of expressing them. Moreover, it is their good painting, not the divergences of their procedures that impresses.

James Penny's *Aerial Landscape* reveals an expanse of patterned fields that slants down from the upper edge of the canvas in varying notes of misty blue, a microcosm of our familiar world from an unusual angle. Louis Bouché's engaging idyl, *July Hen Party*, a group of feminine bathers, frames the figures in charm of landscape. *Arena*, by Joseph Lasker, a courtyard between red

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walls, where two children are at play, conveys a startling contrast between the children's lively gestures and their grim playground.

The Little Bar, by Vaughn Flannery, sparkles in reflected light and color in its rows of bottles; the solid form of the bartender surveying them accentuates their fluttering brilliance. E. P. Jones in his *Warehouse* brings rhythmic beauty to the shapes of piled-up junk. (Kraushaar, to May 26.)—M. B.

A Poet-Painter

Irish poet and painter, Thurloe Conolly, exhibiting in New York for the first time, shows oil abstractions dominated by nostalgia or mystery.

Built up of geometric shapes, his abstractions are characterized by rhythmic repetitions of angular or rounded forms, subtly varied in color, texture, size and shape. These compositions are often placed at an angle opposed to the rectangle of the canvas, thus giving the effect of a frame within a frame.

Two of the paintings, *Legend of the Magic Wood* and *Deer in the Forest*, are made up of decorative trees and animals silhouetted against a plain background that has the textural quality of old manuscripts. (Willard, to May 19.)—M. C.

African Art and Modigliani

Attractively installed in juxtaposition, African sculptures and Modigliani drawings provide an interesting study in influence and comparative aesthetics as well as a stimulating supplement to the Modigliani show at the Modern.

Like these African sculptors—most of them from the Ivory Coast—Modigliani stressed the decorative rather than the representational; like them, he elongated and stylized for the sake of design, Ski-slope noses, pursed mouths, and almond eyes are found alike in Modigliani portraits and African tribal masks of ceremonial figures. Somber Modigliani colors—black, green, ochre—and his grim-to-meditative spirit, are matched in the sculptures.

Besides similarities, the show points up refinements introduced by the painter. These take the direction of graceful rhythm, sensitivity to character as well as of execution, and abandonment of symmetry in favor of idiosyncratic composition. (Perls, to May 19.)—B. K.

Marie Taylor

Touch appeal is a big factor in the sculptures—palm-sized and smooth as small stones washed by a running stream—which mark the New York solo debut of Marie Taylor.

A self-taught direct carver, who switched from painting in 1945, Miss Taylor works in the Flannagan tradition, making the most of the grained, flecked or veined textures of wood, granite and marble. Like Flannagan, she carves animals—a sleepy *Falcon*; a compact, reposing *Ox*; a huddled *Bug*—awakening dormant forms from materials, making slight incisions into natural blocks of wood or stone, producing simple, hermetic, nascent forms.

Proportions, titling, execution, and aims are all marked by a modesty which makes this an ingratiating show. (Parsons, to May 12.)—B. K.

Vytlačil's Abstract Equivalent

Vaclav Vytlačil's paintings have the authoritative emphasis of an artist



VYTLACIL: *Images of Pompeii*. Feigl

stirred by deep emotive power and confident of the means of expressing it. In the apparent freedom of his vigorous work, there is definite concentration of purpose, to which palette, line and plastic design all contribute. The artist appears to seek the essential character of a conception and then to find its abstract equivalent with no distractions of explicit detail to mar its abstract imagery. It is not alone his sweep of brushwork, but his intensive absorption in an individual character of design that brings his canvases to ordered completion.

The real *pièce de résistance* is *Images of Pompeii*, in which antiquity is interpreted in contemporary terms. The pallor of the sculptural forms, relieved only by a touch of pink and a line of Pompeian red, produces a majestic effect, while the interplay of bodily rhythms brings vitality to the formal design. (Feigl, to May 12.)—M. B.

Out of the Elements

Natural phenomena such as rocks, waves, clouds, and ruins in a Virgin Island setting are handled rather poetically in new semi-abstract watercolors by Cady Wells.

More like woodcuts than watercolors, these intimate little compositions of staccato and largo rhythms seem to evolve out of blackness, as if silhouetted in phosphorescent paint.

Surfaces are highly worked, scratched, gouged, piled with opaque layers of pale-to-torrid paint. Pace changes convey different moods. In the more graceful *sae* series, rhythms are undulant, and effects—as in *Black Wave*—are quite Oriental. But in the ruin series, movement is broken, the outline of a rubble pile being traced by agitated line which spills like molten lava over cliffs.

If Wells loses control of his jittery movement in a few instances, elsewhere he wrings something bewitching out of the elements. (Durlacher, to May 19.)—B. K.

With Emphasis on Surface Texture

Oil portraits and flower compositions, done with especial attention toward duplication of the actual surfaces of objects are shown by Angele Kehyan.

The artist depicts with facility the exact polish of a table surface, the soft

[Continued on page 23]

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PAINTINGS, French furniture and other
art works from the collection of Comte
de la Rochefoucauld will go on sale at
Parke-Bernet Galleries, Inc., at 1:45
p.m. Saturday, May 19. Exhibition of
the objects will open May 12.

The property was removed from the
Comte's residences, including the Cha-
teau de Beaumont near Montmirail,
France, and is being sold by his order.
Among the paintings are *Mme. La Mar-
quise de la Roche du Maine* by Jacques
Louis David and *Etude d'Après Mlle.
Rose, Modèle Préféré de Delacroix*
painted by Delacroix in 1823-5 and ex-
hibited at the French Pavillion of the
1939-40 New York World's Fair. Louis
XV and Louis XVI furniture in the sale
includes a number of signed pieces.

Auction Calendar

May 8, 8 P.M. Parke-Bernet Galleries. Fine prints
of the 16th to 20th centuries, comprising en-
gravings, etchings and color prints. Property of
the estates of the late Carrie W. Meinhard, the
late Richard M. C. Livingston, and property
of Arthur H. Harlow and others. Includes a
group by Rembrandt; Dürer's *Adam and Eve*;
works by eminent 19th century etchers, etc.
Exhibition from May 2.

May 10 & 11, 1:45 P.M. Parke-Bernet Galleries.
French 18th century furniture and decorations;
Oriental and Aubusson rugs. Property of Mrs.
F. Bayard Rives and others. Includes about 40
catalogue lots of paintings and prints. On ex-
hibition from May 5.

May 12, 1:45 P.M. Parke-Bernet Galleries. 18th
century English furniture, tapestries, porce-
lains, etc. Property collected by Mrs. Diego
Suarez. Includes British mezzotint portraits
and other prints. On exhibition from May 5.

May 16, 1:45 P.M. Parke-Bernet Galleries. Pre-
cious stone jewelry. Property of various own-
ers. On exhibition from May 11.

May 18, 8 P.M. Parke-Bernet Galleries. Old Master
and 19th century paintings. Property of "an
eastern museum"; Dr. Franco Russo, and others.
Includes Madonna subjects by Florentine mas-
ters; *Pieta* by Lorenzo Costa; *Adam and Eve*
given to Lucas Cranach; triptych attributed to
Memling. Many 17th century Dutch scenic pic-
tures; Venetian scenes by Guardi; Turner and
Bonington landscapes. British and French genre
paintings and a few 19th century American
works. On exhibition from May 12.

"Peace and Progress" Deadline Extended

Date for submission of works to the
graphic arts competition, "Peace and
Progress," sponsored by the art division
of the New York Council of Arts,
Sciences and Professions, has been ex-
tended through May 15.

Those Fake Vermeers

THE CELEBRATED case of the late Hans
van Meergeren, sentenced in 1947 to a
year's imprisonment in Amsterdam for
forging and selling fake old masters,
particularly seven Vermeers, may be
soon re-opened, according to Arthur
Millier of the Los Angeles Times.

Millier revealed in his art page re-
cently that a Brussels critic, M. Jean
Decoen, who has made a special study
of the Vermeers, will soon issue a book
from the Ad Donker Publishing Com-
pany press in Rotterdam entitled "Back
to the Truth," which claims that the
two most celebrated Vermeers in the
case are real and that Van Meergeren
in his "confession" was lying.

The two paintings, *Disciples at Em-
maus* and *The Last Supper*, were so con-
vincingly like Vermeer that they earned
Van Meergeren the reputation of being
the greatest art faker of all times.
Others he had faked were clumsily
done, and according to Decoen are ob-
vious forgeries.

Millier reports that during the Van
Meergeren trial Decoen could not get
a hearing for his theory and that Dr.
Paul B. Coremans who headed the art
experts investigating the fakes and who
later wrote a book about them "refers
testily in his book to the question put
by Decoen." Decoen insists that the sci-
entific evidence introduced in the trial
was often misinterpreted to uphold Van
Meergeren's testimony rather than to
arrive at what Decoen believes to be
the truth. His new book, now on the
press, is documented with 201 large
plates, including X-rays and micro-
photos of the pictures under dispute.

Charles Keck Dies

Charles Keck, noted New York sculp-
tor whose memorials, busts and me-
dallions of famous personages are rep-
resented throughout the country, died
April 23 in Carmel, N. Y., a suburb
where he was visiting. He was 75.

A native of New York, and, since his
marriage in 1923 to Anne Collyer, a
resident of one of the city's famed
studio buildings, 40 West 10th Street,
Keck was a product of the National
Academy school, the Art Students
League, American Academy in Rome,
and the atelier of Augustus Saint Gaudens,
among others. He was a former
president of the National Sculpture
Society, and a member of the Archi-
tectural League, the Century Associa-
tion and the Numismatic Society.

Surviving the sculptor are his widow
and three sons, James, Charles, Jr., and
John William.

Art in Chicago

[Continued from page 13]

In 1899, his *Spring*, shown in Oslo, was
recognized as a masterpiece, fully just-
ifying his bizarre experimentation. He
died in January, 1944, overshadowed by
more spectacular successors, like Ma-
tisse, the Fauve in France, Picasso the
Cubist from Spain, and Kokoschka, the
Expressionist from Vienna and Berlin.

The "Norway Designs for Living" has
the blessing of the Royal Norwegian
Consulate General of Chicago, and al-
ready there is talk of making it an an-
nual. Some 90 Norwegian firms are
footing the bill.

57th Street in Review

[Continued from page 21]

wool quality of cloth, or the hardness of a china bowl. In her portraits, the most incisive of which is *My Mother*, she attempts to characterize the sitter realistically in terms of accoutrements as well as facial expression. (Eggleston, to May 12.)—M. C.

Foy's Infinitesimal Detail

Identifiable flora, foliage and vegetation and imaginary shapes perhaps inspired by studies of human brains, ulcerated livers and intestines are rendered with microscopic accuracy in drawings by Gray Foy. Beyond sensitivity to things seen, this first New York solo show bespeaks a formidable degree of patience on the part of the artist. His pencil delineates infinitesimal details glossed over by the average vision—tulip petal grain, fine nuances in the structure of leaves or in the texture of tree barks.

Dependent on his imagination as well as his eye, Foy mixes fiction with fact, transforming the common garden asparagus into a study of exotic vegetation, combining chaste, delicate tulips with the material of degeneration and decay—a pile of dead leaves, an outsize fungus, a cluster of innards.

Virtuoso drawings in this show are supplemented by four paintings in which deliquescent dream structures suggest Tanguy here, Tchelicew elsewhere. (Durlacher, to May 19.)—B. K.

In a Human Idiom

Each of Seymour Franks' canvases, vibrant with heavily glazed color and lunging lines, engages the eye in a carefully guided tour. Preoccupied with the problem of combining transparent and solid planes, Franks uses swinging linear patterns to bind his compositions. In *Catalyst*, a twisting structure of concave forms, the artist uses emphatic blacks, whites and greens weaving upward in a tight shallow space. In *Ritual*, lambent reds are overlaid with a whisper of dark linear forms looping through space.

Franks' reference to natural forms has become more subtle and elusive recently, but the warmth of his luminous color speaks in a highly expressive and human idiom. A fine sense of color, an unusual adroitness in the handling of paint, and a serious involvement with the philosophical aspects of contemporary painting distinguish this young artist's work. (Peridot, by May 19.)

—D. A.

Rondos' Sepulchral Silence

A realist who occasionally poaches on surrealist territory, Rondos, Belgian-born painter now living in England, makes minor poetry out of gloomy, unpeopled London back alleys and river flats, provincial English by-ways, and picturesque sections of his adopted country. Flat and empty, the houses on which he concentrates in most of his paintings suggest the cardboard shells of abandoned Hollywood sets, thrown together to be looked at but not to be lived in, giving a rather transitory air of permanence.

An illustrative artist, Rondos applies oil to Masonite panels in thin sheets, using impasto only to describe little cement ridges between layers of bricks.

[Continued on next page]

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57th Street in Review

[Continued from page 23]

In keeping with the damp English climate, color is drab and subtle, vitiated by pervasive fog, grayed by an impending shower, reinforcing an atmosphere of tomblike silence. (Hewitt, to May 26.)—B. K.

Anita Alexander

Romantic in concept, oils by Anita Alexander deal with religious subjects and Mexican interiors and street scenes.

Among the religious works are two depictions of church altars, bathed in blue light, symmetrical, and dominated by a crucifix and white candles. The street scenes are characterized by brightness of color, typical of the Mexican city; and the interiors express the simplicity of Mexican homes.

There is an apparent attempt to approximate the actual visual appearance of the paintings' content, but this has been weakened by distortion that seems the result of lack of technical understanding rather than desire for emotional expression. (AAA, to May 19.)—M. C.

Rich Texture

Building up forms by overlapping geometric planes, Peter Blanc, art instructor at American University, Washington, D. C., is concerned with science, emotional states and subjects chosen for their visual delightfulness in his first solo New York exhibition of wax and watercolor paintings.

Swiftly moving planes and strong diagonals, in red and black, show the visual pattern of a scientific entity in *Here Come the Electrons*. Abstracted objects as easel, chair and bits of paintings express an emotional state in *The Artist Hemmed In*.

Throughout, the paintings are notable for rich texture and color. Planes of orange, yellow, red and green, and textural combinations of these colors, rise dramatically out of a black background in *The Dedication of the Bride*. (Pas-sedoit, to May 19.)—M. C.

Steve Wheeler

Steve Wheeler's language of minutiae requires constant visual alertness. The profusion of small color facets in such works as *The Blue Stub* is almost overwhelming at first glance but a moment's study reveals the complex organization in his spaced areas of hot and cold colors.

Although the majority of his temperas and watercolors are phrased in highly personal symbols, Wheeler often deals with obviously humorous subject matter as in *Jack-in-the-Box*, where a grotesque head spirals through a maze of crazy-quilt color.

Many of his paintings suggest Indian ideographs electrified and activated by unique colors. A mischievous humor underlines the more capricious pieces titled: *Oedipus at Hoboken*; *Inside the Banana*; *Good Morning, Cézanne*. (New Gallery, to May 12.)—D. A.

Fantasy with Humor

With a rich sense of fantasy, Martha Visser't Hooft paints butterflies, circus performers, bugs and lonely ones. Possessing piquant humor, Miss Visser't Hooft carefully designs her canvases to

[Continued on page 28]

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On the Material Side

By Ralph Mayer

The Care of Paintings—Part II—Damage by Water

ONE OF THE most destructive enemies of paintings is water. Paintings are subjected to its harmful effects in various ways, almost every one of which can be avoided. Water may accidentally spill or drip on a painting in storage; it may be deliberately applied to a picture, as with damp or wet cloths or sponges in the mistaken notion that it is a safe cleaning agent for oil paintings; or it may actively work on a painting in the form of water-vapor when the atmosphere is sufficiently humid.

Water is particularly devastating when the painting has any cracks, either visible or microscopic. If the painting is on a gesso ground, moisture will penetrate through the cracks on the surface, immediately weakening the sensitive ground which lies below the paint. This causes loss of adhesion between the ground and the support, and will result in cleavage areas between the cracks so that they will rise from the support, eventually becoming completely detached from its surface. In the same way, water will attack the rear of a canvas, even though the ground in this case is oil paint instead of gesso, for as all painters know, there is a layer of water-soluble glue or sizing between the linen and the oil paint. Then too, the absorption and discharge of moisture at the rear of a canvas can produce such a rapid, violent swelling and shrinking of the fabric that no ordinary coating material could be sufficiently elastic to follow its movement and retain its original contact or anchorage with the fabric. Pictures on wooden panels do not fare better. Warping and eventual splitting of panels from the action of water or from an environment of continual humidity variations is common.

Along with moisture, variation in temperature can create similar movements of the support and promote the same sort of damage, cracking, and cleavage. There isn't a material in existence that will not expand and contract to some extent when it is subjected to temperature changes, and thereby paintings are exposed to danger in some degree according to the rapidity and frequency of such changes.

The Safeguards

Fortunately, the safeguards against these damaging effects are simple and efficacious. First, all paintings should be kept, so far as possible, in what are considered average, normal comfortable living conditions, avoiding unnecessary extremes of temperature and humidity. If conditions are continually a little on the dry side, it does not seem to harm canvases so much as it does wood panels; if they are a little on the humid side, panels seem to get along better.

In my last article I recommended that a sheet of stout cardboard be tacked to the stretcher in order to safeguard the canvas from accidental physical contacts or blows from the rear. This same procedure is one of the best precautions that can be taken to exclude moisture, dust and foreign matter, as well as to minimize the movement of canvas due to expansion and contraction. The insulating air chamber thus formed will minimize or retard suddenness of temperature and humidity changes. The cardboard should not be hermetically sealed, but some circulation of air is advisable. Some painters put a small hole near a corner of the cardboard (this also furnishes a thumb-grip); others slip a double or triple bit of cardboard under one or two of the tacks. Pictures so treated have survived in perfect condition in rooms where neighboring canvases without backing have suffered. The paint on unprotected pictures of great age is very frequently observed to be in excellent condition in the areas where the stretchers and crossbars lie under it, and at the same time severely cracked in those areas where the atmosphere had unobstructed access to it. If these casual and very partial means had such value, one can readily understand how much good an overall protection of the rear will accomplish. The layer of board is not only a shield against contacts; it also creates an efficient insulation chamber between picture and wall or picture and atmosphere.

In referring to the restoration of paintings I have frequently remarked that no serious or complex repairs or difficult cleaning operations should be attempted by inexperienced persons. The experienced restorer seldom, if ever, uses water to clean a picture; when in some unusual or special instance it is required, he will employ it with great care. Refraining from going over a picture with damp cloths will eliminate a common cause of much damage to varnish and paint.

[To be continued.]

May 1, 1951

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The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Akron Art Institute 28th Annual, Ohio
 Kline, Fred, oil 1st prize
 Herron, Mary Ann, w. c. 1st prize
 Lawrence, Alice Lauffer, print \$25 1st prize
 DeMarco, Marco, drwg. 1st prize
 Parshall, Jane, \$50 craft prize
 Scherr, Mary Ann, metal arts prize
 Lietzke, Lake & Roland, ceram. prize
 Baus, Paul V., sculp. prize
 Mildonia, Michael, textile prize
 Stalnaker, Howard, useful obj. prize

Cleveland Museum 33rd May Show, Ohio
 Ellis, Dean, oil landscape spec. award
 Gaertner, Carl, oil landscape 1st
 Manning, Wray, oil portrait 1st
 Janicki, Hazel, oil fig. spec. award
 Terral, John, oil fig. 1st
 Ellis, Dean, oil indust. spec. award
 Gaertner, Carl, oil indust. 1st
 Ribba, Paul, oil still-life spec. award
 Gaertner, Carl, oil still-life 1st
 Winter, H. Edward, mural pgs. 1st
 Lee, Robert E., pastel 1st
 Dubaniewicz, Peter P., w. c. spec. award
 Berndt, Nancy Pfeil, w. c. 1st
 Mellen, Margaret Riggs, illus. 1st
 Janicki, Hazel, drwg. spec. award
 Jankowski, Joseph P., drwg. 1st
 Bewen, James L., litho. 1st
 Bulone, Joseph, metal & stone sculp. 1st
 Bauer, Sol A., wood sculp. 1st
 Evans, Stanley T., ceram. sculp. 1st
 Lakovsky, Charles, pottery spec. award
 Schreckengost, Viktor, pottery 1st
 Simonsen, Marian, fabric print. 1st
 Alfond, Clara, wearing 1st
 Miller, John F., jewelry 1st
 Miller, Frederick A., silverware 1st
 Bates, Kenneth A., enamel spec. award
 Nalko, Michael, enamel 1st
 Selby, John S., metalwork 1st
 Payer, Ernest, furniture 1st
 Cooper, Dr. Bernie; Jenso, Steve; Graves, G. J., misc. 1st

Wood, Jasper, portrait photog. 1st
 Frankel, Godfrey, misc. photog. 1st

Indiana Artists 44th Annual, Indianapolis
 Engle, Harry, encaustic \$200
 Steppat, Leo, sculp. \$100
 Ochs, Robert, oil \$100
 Zimmerman, Paul W., oil \$100
 Antreasian, Garo Z., lacquer \$100
 Lamm, Will, oil \$150
 Mattison, Donald M., oil \$100
 Walker, Gene Alden, oil portrait \$100
 Weiss, S. Heberton, oil portrait \$100
 Heisterkamp, Anita J., w. c. \$100
 Mattison, Catherine, w. c. \$100
 Smith, Norbert, w. c. \$50
 Rubins, David K., sculp. \$150
 Brown, Mary Johnston, oil hon. mention
 Johnson, George Bowden, sculp. hon. mention
 King, John M., oil hon. mention
 Lee, Roy, oil hon. mention
 Mess, George Jo, oil hon. mention
 Moore, W. E., sculp. hon. mention
 Peters, Donald A., w. c. hon. mention
 Richter, Ethel Wheeler, sculp. hon. mention

National Association of Women Artists Annual, New York

Gordon, Gert, oil medal
 Bernstein, Theresa F., oil \$100
 Young, Gladys G., oil \$100
 Leff, Rita, oil \$50
 Kahn, Olivia, oil \$50
 Scharff, Constance, oil \$50
 Feigin, Dorothy Lubell, oil \$50
 Turner, Janet E., oil \$50
 Grove, Katherine W., oil portrait \$50
 Kane, Margaret Brasser, sculp. medal
 Hartwig, Cleo, sculp. \$100
 Beling, Helen, sculp. \$50
 Wingate, Arline, sculp. 1st hon. mention
 Schuller, Grete, sculp. 2nd hon. mention
 Paden, Hazel, w. c. medal
 Mayer, Bena Frank, w. c. \$100
 Pratt, Frances, w. c. \$50
 Moscon, Hannah, w. c. \$50
 Oliver, Jane, w. c. 1st hon. mention
 Mizzy, Eleanor, w. c. 2nd hon. mention
 Harris, Alexandrina, miniature medal
 Mock, Gladys, print medal
 Cecere, Ada Rosario, print \$50
 Horwitz, Louise McMahan, print \$25
 Lowengrund, Margaret, print 1st hon. mention
 Stauffer, Edna P., print 2nd hon. mention

North Carolina Artists 14th Annual, Raleigh

Brantley, Roger W., hon. mention
 Kachergis, George, hon. mention
 Lewis, John Chapman, hon. mention
 Nolan, Donald E., hon. mention
 Stuart, Duncan, two hon. mentions
 Sibley, Charles, hon. mention

Painters & Sculptors Society of New Jersey

Kish, Maurice, oil bronze medal
 Neverow, Vassili, oil \$100 2nd prize
 Berclanier, Paul F., Sr., oil \$25 3rd prize
 McClellan, Robert J., oil \$25
 Winfield, Rodney Marshall, oil \$25
 Zaccane, Fabian F., oil \$25
 Domarek, Joseph T., oil \$25
 Heiloms, May, oil 1st hon. mention
 Serger, Frederick, oil 2nd hon. mention
 Hunter, Bruce, w.c. bronze medal
 Lippman, D. R., w.c. \$50 2nd prize
 Calcey, Raymond, w.c. 1st hon. mention
 Simon, Mildred, w.c. 2nd hon. mention
 Carter, Dean, sculpture bronze medal
 Mount, Ward, sculpture \$100 2nd prize
 Theodore, Pan, sculpture 1st hon. mention
 Rush, Richard B., sculpture 2nd hon. mention
 Arms, John Taylor, graphics medal of honor
 Turner, Janet E., graphics 1st hon. mention
 Brown, Elsie, graphics 2nd hon. mention

San Francisco Art Association Drawing and Print Annual

*Ruvalo, Felix, drwg. \$100
 Pettit, Geno, serigr. \$75
 Edmondson, Leonard, drwg. \$75
 Oppen, Jerry, col. litho. \$75
 Goldin, Leon
 Woolffer, Emerson
 Haley, John
 Bordewich, Nancy

Springfield Art League 32nd Annual, Mass.

Marcus, Philip, oil \$100
 Schwacha, George, oil hon. mention
 Healy, Arthur K. D., w. c. \$75
 Olsen, Herb, w. c. hon. mention
 Rothstein, Irma, sculpture \$75
 Turner, Janet E., print \$25
 Massey, Robert, print hon. mention
 Solon, Aglaia, \$25 local artist prize
 Laramee, K. H. R., handicrafts 1st prize

Village Art Center Scenes of New York Annual, N. Y.

Duclos, Aeneas
 Jacoby, Ruth
 Johnson, James
 Jones, Amy
 Artman, Gene, hon. mention
 Atkins, David, hon. mention
 Burnett, Louis A., hon. mention
 Hoffman, Everett, hon. mention
 Seedman, Paul, hon. mention

Woodmere Gallery 11th Annual, Phila.

Meltzer, Arthur, pgr. \$100 1st prize
 Kling, Bertha, sculp. \$50 2nd prize
 Fadden, Marie Celeste, pgr. hon. mention
 Hanes, James, pgr. hon. mention
 Fenton, Bea Trice, sculp. hon. mention

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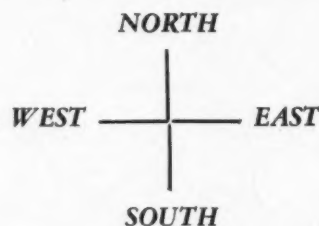
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3RD SPRING FESTIVAL SOCIETY OF CREATIVE AMATEUR ARTISTS. June 8-10. The Green. All media. Entry fee \$2 for 1 picture, \$3 for 2. Jury. Prizes, bonds & materials. Entry cards due May 14. Entries due May 28. Write C. A. Emmons, 82 Broad St.

Hendersonville, North Carolina

NATIONAL HUCKLEBERRY MOUNTAIN EXHIBITION. July 10-16. Hendersonville Woman's Club & Huckleberry Mountain Workshop Camp, Inc. Media: oil, watercolor, ceramics, graphic art & sculpture. Jury. Entry fee \$1. Entries due July 6. Write Mrs. John S. Forrest, Box 183, Hendersonville.

New York, New York

AMERICAN SCULPTURE 1951. Opens Dec. 7. Metropolitan Museum of Art. Open to permanent residents of U. S. & possessions. Jury. Prizes: \$8,500. Entry blanks & photographs of works due Sept. 15. Write American Sculpture 1951, Metropolitan Museum of Art, 5th Ave. at 82nd St.

ANNUAL EXHIBITION FOR ONE-MAN SHOWS. July 9-21. Creative Gallery, Media: all. Entry fee \$2. Prizes. Jury. Work due June 21-23. Photographs of sculpture due June 9. Write Creative Gallery, 18 E. 57th St.

PEACE & PROGRESS GRAPHIC ARTS COMPETITION. Opens May 20. National Council of Arts, Sciences & Professions. Media: any black & white on "peace & progress" theme. Jury. Prizes: \$300. Entry fee 50 cents. Entry blanks & entries due May 15. Write Graphic Arts Competition A.S.P., 47 W. 44th St.

Ogunquit, Maine

31ST ANNUAL OGUNQUIT ART CENTER. July 1-Sept. 3. Media: oil, w. c., temp. Fee \$10. No jury: \$450 in prizes awarded by visitors' vote. Entry cards due June 16; works, June 16. Write The Art Center, Hoyt's Lane.

Santa Monica, California

NATIONAL VETERANS 5TH ANNUAL. June 4-30. Santa Monica Art Association and Douglas Aircraft Post, American Legion. Santa Monica Art Gallery, Public Library. Open to honorably discharged veterans or members of the armed services on presentation of serial number. Media: oil, watercolor, pastel, prints and drawings, photography, sculpture, commercial drawing & illustration. Awards & trophies. Entries due May 19. Write Herbert M. Foxwell, 1720 Pine Street.

REGIONAL ONLY

Flint, Michigan

MICHIGAN WATERCOLOR SOCIETY 5TH ANNUAL. June 10-July 8. Flint Institute of Arts. Open to residents of Michigan. Prizes: \$100, \$50. Entry fees: members \$1, non-members \$2.50. Entry cards due May 12. Write Roberta MacMullan, 28321 Ford Road, Garden City.

Indianapolis, Indiana

FIRST BIENNIAL INDIANA CERAMIC EXHIBITION. June 3-July 1. Mary Howes Woodsmal Foundation. John Herron Art Institute. Open to residents of Indiana. Prizes: \$25-\$300. Jury. Write Wilbur D. Peat, director, John Herron Art Museum, Pennsylvania & 16th Sts.

Kansas City, Missouri

2ND MID-AMERICA ANNUAL. Nov. 4-28. Kansas City Art Institute & School of Design. Open to artists in states from Mississippi River to Rockies. Media: painting & sculpture. Jury. Prizes: \$2,500 in purchase awards. Entries due Oct. 1. Write Vincent Campanella, Exhibition Chairman, Kansas City Art Institute, 4415 Warwick Boulevard.

New York, New York

EMILY LOWE AWARD 3RD ANNUAL COMPETITION. Nov. 5-24. Joe & Emily Lowe Foundation. Open to American artists. 25 to 35 years old, painting in New York City & with no financial means of promoting this work. Prizes: \$1,300 in purchase awards & a one-man show. Write Ward Eggleston, Director, Emily Lowe Award, 161 W. 57th St.

Norwalk, Connecticut

SILVERMINE 2ND ANNUAL NEW ENGLAND EXHIBITION. June 10-July 6. Silvermine Guild. Open to artists of New England. Media: oil, watercolor, casein & sculpture. Jury. Prizes: \$1,000. Entry fee \$3 each work by non-members. Photographs of sculpture due May 8. Entries accepted May 22. Write Silvermine Guild, Silvermine, Norwalk.

Rutland, Vermont

MID-VERMONT ANNUAL. June 18-August 16 at the Rutland Library. All media, including small sculpture. Open to artists living in Vermont. Fee, covering membership, \$2. No jury. Entry cards due June 4; receiving dates June 7, 8, 9. Write Katherine King Johnson, 40 Piedmont.

Sacramento, California

NORTHERN CALIFORNIA ARTS ANNUAL GRAPHIC & DECORATIVE ARTS EXHIBITION.

May 1, 1951

July 2-31. California State Library. Open to artists of Sacramento and San Joaquin counties and Mother Lode area. Media: prints, drawings, pottery, weaving, metal & leather work & small sculpture. Jury. Entry cards & work received June 21. 22. Write Alice Hook, California State Library.

Spring Lake, New Jersey

15TH ANNUAL SPRING LAKE EXHIBITION. June 3-Sept. 5. Hotel Warren. Open to members of New Jersey chapter, American Artists Professional League. Media: oil & watercolor. Jury. Prizes. Entry fee \$2. Work due June 3. Write Elva M. Wright, 298 Liberty St., Long Branch, N. J.



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57th Street in Review

[Continued from page 24]

stress a basic idea. Her conception of *Trojan Horse* is compelling in its suggestion of a modern, steel-girded instrument of war. Here, Miss Visser't Hooft's great finesse in the use of low keyed tonalities scaled around the relative importance of subject can be seen.

In the *Butterfly Chasers*, two odd creatures with transparent heads containing playful butterflies confront the spectator with amusing aplomb.

Highly finished surfaces and uncluttered design contribute to the overall impression of elegance in her work. (Contemporary Arts, to May 11.)—D. A.

Orozco in Smaller Scale

This exhibition of intimate works surprises the spectator accustomed to thinking of Orozco as a monumentalist. An early nude in oil (1912) suggests a German expressionist influence in its strong color and satiric pose. Later, his interest in surrealism is evident in *Mannequins*, a harsh representation of decapitated models in dark colors.

Orozco's distinctive genius for depicting Mexican life is most apparent in his richly varied lithographs. Using a full range of textures, he turns a clinical eye on the mourning faces of peasant wives, marching women, or impoverished village families. He knows how to exploit the austerity of black and white when emotional impact is of primary importance, but, as in *The Franciscan*, a strangely Gothic interpretation of a monk and penitent, he is equally capable of suggesting mystic nuance. (New Gallery, to May 12.)

—D. A.

Non-Objectives

Working within limitation of pure form, artists represented in the Museum of Non-Objective Paintings' group exhibition display considerable variety in what they have chosen to do with space, line and color.

Robert Wolff, whose painting is given a small retrospective showing within the larger exhibition, works freely, both in his early painting made up of a network of lines over color and in his Kandinsky-like 1949 canvases.

At the other pole is work by Albert Patecky, whose precise spatial compositions of lines and geometric shapes are placed against carefully blended color backgrounds.

Otto Nebel superimposes a calligraphic pattern on a highly textured surface; Jean Xceron uses horizontal and vertical lines with fading areas of color to achieve the illusion of nebulous space; Lucia Stern introduces such new materials as screen and thread to give her compositions texture.

A large section of the exhibition is devoted to Hilla Rebay's work, which consists primarily of circles and rectangles in various arrangements on oversized canvases. (Non-Objective, to June 3.)—M. C.

With Sensitivity to the Nuances

The less fashionable, spiritually impoverished sections of Florida provide Lisa Mangor with material for her *sotto voce* commentaries on life in the deep South. While her realistic portraits of work-worn Negroes and white "American Gothic" types tend to be senti-

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mental, her landscape and shanty scenes have a genuinely primitive candor.

The gentle didacticism in her numerous canvases juxtaposing the Negro and white does not destroy the efficacy with which they suggest a Tennessee Williams-like atmosphere of fading gentility. In her less purposeful works, such as the two head studies called *Pensive Mood*, delicate brushwork and penetrating human characterization show Miss Mangor's essential sensitivity to nuance rather than the more obvious qualities which most "problem" painting displays. (ACA, to May 5.)—D. A.

Liberi's Balance of Masses

Ugo Liberi finds stimulus for creative expression in everyday environment. In his paintings he uses the same considered balance of mass and shapes in his architectural designs of industrial constructions, that a romantic generation sought in their picturesque canvases of ruined castles and moats with drawbridges. While his brushing is fluent, it conveys a definite sense of mass and volume in clarified contours.

A characteristic painting is *The Canal*, in which he obtains an equilibrium of shapes and forms in towering elevators and heavy standpipes, the masses offset by veils of drifting smoke and steam and fretwork of a distant aerial passageway.

His figure pieces possess a warmth of sympathetic interpretation in their informal presentments. (Wellons, to May 5.)—M. B.

Steadily Progressing

Syd Browne has not only been receiving an imposing array of awards in recent years, but has also been steadily progressing to a greater command of his resources. His exhibition shows increased discipline of design with no loss of elan. His sweeping brush strokes and richness of color have not brought any bravura to his work, but have given it a compelling animation.

The coastal scenes are high points of these paintings. In *Cliffs and the Sea*, a towering cliff near the shore and a columnar one beside it, as well as a farther jagged rock with a ruffle of foam about its base, have solidity and palpable mass. In *Birch Harbor*, the sullen, heaving waters, cut by a thrust of reef, are dramatically contrasted with the flash of brilliant light that falls on the distant shore from a broken cloud. (Grand Central, Vanderbilt, to May 18.)—M. B.

Pen and Brush Prizewinners

Three solo shows by the winners of the Pen and Brush Club's annual competitions are seen concurrently. Pauline Law has a fluent range of luminous color in her watercolors, particularly in her architectural landscapes where she uses rich dark cobalts and sharply contrasting lights.

Small pen drawings by Helen Miller explore windswept landscapes with the precision and poise of the 17th-century masters. Her use of bistre and black inks in *Country Road* shows a thorough research in this now rarely used technique of the baroque period.

The winner of the oil competition, Ada Rasario Cecere, exhibits the most consistently satisfying group ranging from calm, crisp oil still-lives to whimsical

[Continued on next page]

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57th Street in Review

[Continued from page 29]

cal pastel portraits of sloe-eyed girls. Mrs. Cecere is at her best with fruit, wine and flower motifs which she composes in dignified, symmetrical arrangements. (Pen & Brush, to May 2.)—D. A.

In the Tchacbasov Manner

Formerly taught and now inspired by Tchacbasov, whose show has just come off the walls of this gallery, a dozen expressionists are being exhibited under the optimistic heading of "12 for Tomorrow." Though on their own today, the protégés—for the most part—have failed to cut their aesthetic umbilical cords. Several of them have been seen in groups. And some have had solo shows. But almost all use Tchacbasov's impastoed idiom as well as his imagery—Chagall-like fantasy, Léger-like figures, and Picasso-like multiple vision—making this one of the season's most eclectic shows.

Among those who break the monotony are Mac Wells, Margaret Clark, Pauline Aster and Shirley Farber. Within the tradition, Harris and Chapman show up well. (Heller, to May 12.)—B. K.

With Baroque Patterns

Wild, elemental movement characterizes all of Joe Gans' huge canvases. With broad sweeps of the palette knife the artist covers every inch of surface with a foliage of curving strokes.

The baroque pattern of rainbow colored feathers and heads in *Manikins and Paraphernalia* sprawls within its frame and, as in the two landscapes, the artist's taste for bursts of brilliant color obscures the basic design. The monotony of the palette knife surfaces gives a disturbing impression of lack of pictorial organization. (Creative, to May 12.)—D. A.

A Group Show

More than 20 American and British artists using Roberson art materials display a variety of paintings ranging from traditional landscapes by such members of the Royal Academy as Charles Sims, Sir David Murray and Sir John Arnesby Brown to the semi-abstract figure studies of Roger Lewis.

Nathaniel Dirk, New England watercolorist, gives us two fresh views of country landscape. Reynold Weidenaar, well-known print maker, is represented by several mezzotints, among them a highly finished architectural study reminiscent of Piranesi's fantasies. (Eighth Street, to May 6.)—D. A.

Joshua Epstein

Working with clear flat grounds and abstract figures outlined in black, Joshua Epstein's oils display a bold interest and diverse object matter.

Two paintings, *Fish* and *Sad Fish*, showing spectral figures cradled in enclosures, suggest vague Freudian symbolism. In a lighter vein, he paints *Child with Toys*, a lilting, colorful surface transversed with abstract figures.

Although all the paintings depart from a realistic handling of subject, Epstein appears to be strongly oriented toward a type of painting which probes subliminal human emotions, presenting them in readable visual symbols. (Burliuk, to May 19.)—D. A.

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Foreign Tours Announced

Summer tours of Mexico, Guatemala, Europe and North Africa have been announced by Elma Pratt, director of the International School of Art, New York.

Beginning June 25 in Mexico City, the Mexican tours will include such places as Patzcuara, noted for the fisherman's island of Janitzio; potteries of Capula, Zinzunan and Santa Fe; the old silversmith town of Taxco; and the Mayan outpost of the Spanish-American world, Chiapas. The Mayan culture will also be a part of the August Guatemalan tour which will include a stay in the Alcazar of Antigua.

Beginning in Holland, the European-North African tours will take students through Switzerland, France, the Morocos and Spain.

European Art Tour

An art pilgrimage to Europe will be led this summer by Professor John Shapley of Catholic University.

Sailing June 8 from Montreal, Can., the group will visit England, Belgium, Holland, Germany, Switzerland, Italy and France and will arrive in New York August 5. Special emphasis will be given to Italian art in Rome, Venice and Florence.

The tour is being sponsored by the Bureau of University Travel, Newton, Mass.

John Herron Art Classes

Special classes in watercolor landscape painting will be conducted by David Fredenthal, at the John Herron Art School, Indianapolis, May 7 through June 1. Morning classes will be open only to advanced students; others in the community may attend afternoon sessions.

Beginning June 18, the summer school will include classes in watercolor painting, figure drawing and graphic art as well as four two-week ceramic workshops for teachers and professional artists, conducted in co-operation with the American Art Clay Co.

Boston U. Summer Classes

Courses in fine arts will be offered at both Boston University's pre-summer session, May 28 to July 7, and its summer session, July 9 to August 18.

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In Bucks County

Classes for both beginners and advanced students will be held this summer in New Hope, Bucks County, Pennsylvania, at the New Hope School of Art under the direction of R. J. McClellan. The school, located on the banks of the Delaware River and near its famed canal and towpath, opens May 14 and closes mid-October.

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Echoes of the Annual Dinner

IN HIS opening remarks of welcome at the annual dinner of March 31, Dr. Gustave Noback informed his audience that his professional work in Puerto Rico forced him to relinquish the office of president. As he had joined the staff of the School of Medicine of the University of Puerto Rico over a year ago and had only been with the National Executive Committee twice since last June, this resignation was more technical than factual for the 2nd Vice President had been in charge most of the year.

Besides the officers elected at the National Executive Committee meeting of April 2 and which were announced in the issue of April 15, the following chairmen of committees were chosen: National Regional Chapters Chairman, Florence Lloyd Hohman; National Director of American Art Week, Mrs. Thomas F. Gibson; Director of National Headquarters and Public Information: Mrs. Gretchen K. Wood.

At the annual dinner the following were elected to the National Executive Committee: Edward Caswell, Allyn Cox, Grace Annette Dupre, David Humphries, Theodore Kautsky, Pietro Montana, Harold W. Pond, Sheldon Pennoyer and Nell Boardman. These are a welcome addition to our executive affairs for some names represent experience in other art organizations and their presence will give added strength and impetus for plans now maturing.

According to the new and revised constitution, the National Executive Committee shall consist of not less than 12 and not more than 24 members. We should mention that at the annual dinner Dr. Noback was cited for his fine work on this constitution. Due to the expanding interests and functions of A.A.P.L. and to meet plans which are now in formation, it has become advisable to have a very active Executive Committee in residence.

Also in the Constitution there is provision for an Advisory Board as part

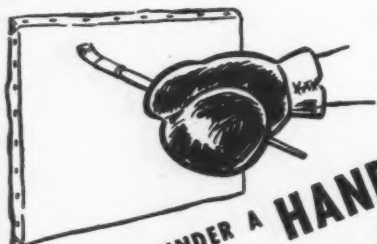
of Executive Committee functions. This board is in process of selection and we expect it to function with the National Headquarters Committee. Its personnel will consist of members of the National Executive Committee who are not in residence but some of whom are able to sit in when they visit New York.

National Arts Club Courtesy Cards

It will take time to reset our personnel but it is hoped that by correspondence the Advisory Board may be more closely bound to the work of the National Executive Committee. Our new National Headquarters address will be the National Arts Club, 15 Gramercy Park, New York 3, N. Y. We have been informed that out of town members from the various state chapters may be issued courtesy cards to enable them to use the club dining room and such other courtesies which National Headquarters may provide, on their visits to New York City.

A further echo of the annual dinner came from Louisiana and the reason was, the first prize award to that state. We quote from a letter from Louisiana Chapter President Amos Lee Armstrong:

"We appreciate the announcement from Mrs. Hohman and are deeply encouraged by the results of our 1950 program. This award inspires us to greater efforts for our American Arts; to visions for the future service we can render and a happy attitude toward the distinguished work of our League in these discouraging times. We hope for your continued splendid counsel and



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We were pleased to have Mrs. J. W. Davenport of Shreveport, who is chapter Vice President, with us on the evening of March 31. As indication of the enterprise of this chapter, they require a 2nd Vice President, W. B. Bolinger; Miss Helen Wolff, Secretary; and, because their energy overflows state lines, Lance Holder of Magnolia, Arkansas, Treasurer.

Edmund Magrath has added to his duties on the National Executive Committee for he is still the Chairman of Honor Roll, as well as his new office of 2nd Vice President. Because the Honor Roll is his special pride and joy he has called our attention to the influence of this part of the annual dinner program. His report shows that 32 people attended to take part in this ceremony of presentation. In case some of our newer members are not acquainted with the Honor Roll, we repeat this information.

The distinguished Honor Roll awards which are given annually by the League are in recognition of those who have made notable contributions in the cause of Art, thereby giving them nationwide acclaim. The A.A.P.L. Honor Roll Plaque is annually awarded to the State contributing the largest number of citations. In 1950, Florida and North Dakota tied for this honor and both States were awarded the League's bronze plaque.

The Honor Roll of the A.A.P.L. has the distinction of being a medium through which it is possible to honor outstanding individuals in the field of Art and to perpetuate their names. Since the inauguration of the League's Honor Roll in 1944, 129 persons from all parts of the United States have been placed on its Roll of Honor.

Besides duties mentioned, Mr. Magrath is Chairman of the House Committee. Now that we have set up our new headquarters and held the first Executive Session in it, the house must be put in order. On his committee is Helen Oehler, Howard Spencer and one of our new welcome additions to the Executive Committee, Miss Grace Annette DuPre.

The Artist and Taxes

Mr. Nils Hogner, who has just vacated the office of National Treasurer, is Chairman of a Committee to study the new Social Security Tax for artists and every self-employed person who files an individual income tax. This tax started in 1951 and, because it seems to impose a double tax burden on the professionals who come under the classification, Mr. Hogner thinks something should be done about it. We hope to report progress in due time.

Some time ago an inquiry came in from the Arts and Crafts Center of Pittsburgh regarding tax exemptions allowed to professional artists. We sent the desired information based on exemptions which are allowed by New York tax authorities. We were later surprised to receive another letter from Louise Pershing, President of the Arts and Crafts Center. Evidently the deductions which were listed from the advice we sent her were not allowed. We quote from her letter:

"My request has been turned down by the first group to review deductions, their excuse being that unless one is showing an adequate financial return one cannot be listed as a professional and unless one is a professional—no deductions."

And there you have it—Pittsburgh tax experts have evidently defined what is the necessary qualification for being considered a professional artist. You are a professional artist if you can show an adequate financial return; in other words, if you are prosperous; or is it a preposterous position the experts have taken? We are sure all professional artists would like to be prosperous and have an adequate financial return for their labors. They would much prefer patronage to the patronising attitude of Pittsburgh tax experts.

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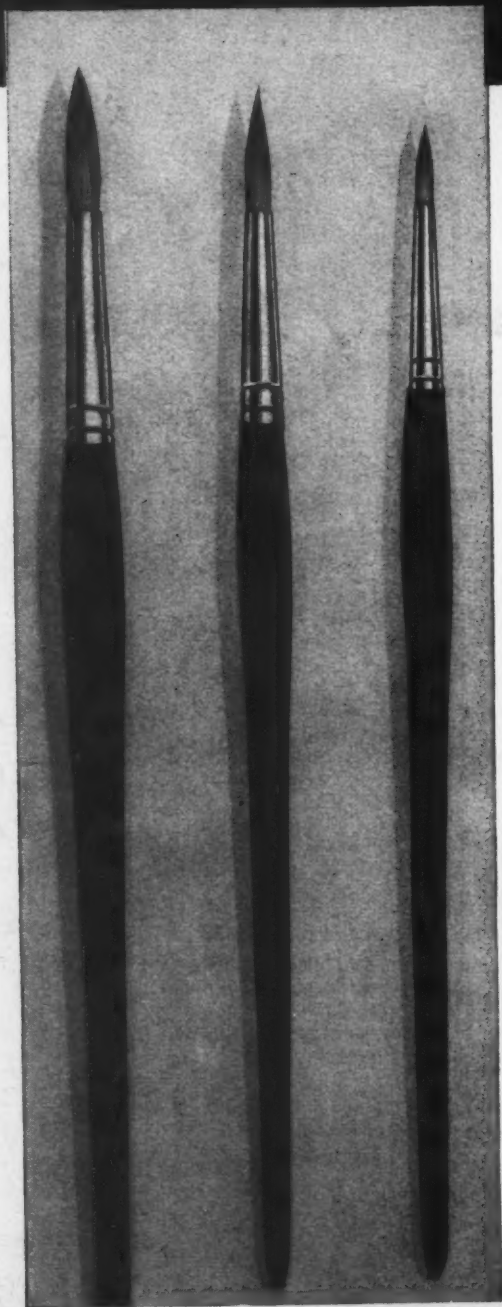
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